

Design

MAY-JUNE/57

FOR ART TEACHER, STUDENT & CRAFTSMAN



Moonrise in the Okanagen Valley

by Campbell Tinning

courtesy Lincoln-Mercury Times

Over-the-summer Issue

the creative art magazine



©Shell Oil Co.

Did you ever try...

WHERE do I find them—those offbeat trails and wonderful highways that lead to summer adventure? A common, wistful question when vacation time comes. Where are the old inns that stand today just as they did when America was still colonial? Places where an artist can find snow in July, silent forests and pounding surf? Are these things only technicolor daydreams, invented by writers of fiction and Hollywood—or do they really exist? The answer: they do.

No matter where you live, it's only a few hours by car to places of breathtaking sweep and beauty. America is fortunate in its multiplicity of climates, oceans and mountain ranges. And all this lies waiting for the summer artist to capture (and be made captive by!) There's a trick to a vacation in a car, of course. It takes planning. It should be done in easy stages. It requires the fun and excitement of poring over colorful maps, digging through library books, ferreting out a relaxed itinerary that can take you from inn and hostel to scenic vista, day after day. The best way to plan a summer holiday with art is to consult those who know—the publicity bureaus of major oil companies, the Automobile Club in your vicinity and the state or regional public relations counsels which exist for just this helpful purpose.

On page 168 we've listed many such organizations. Start writing now, and soon you'll be planning an odyssey that will probably cost you far less than rocking on a hotel veranda at twenty dollars a day. See what lies beyond the highway this summer — the landmarks and the almost-unexplored backroads. You'd be surprised how close you are to faraway places—and your car is a magic carpet.

from the "idea department" of

design the magazine of creative art

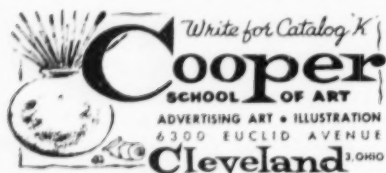


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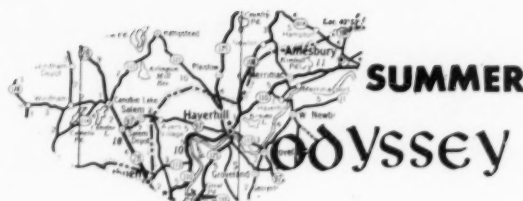
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A WIDE variety of colorful literature, travel tips, maps and information concerning unusual inns, hotels, motels and dining places is available to the summer vacationist. If you've an eye for adventure and are seeking subject matter for your brush and camera, start planning now. A few post card inquiries will soon bring you a deluge of travel ideas—all designed for the practical use of motorists who like their holiday ramblings at sensible prices.

DESIGN has compiled a list for you—sources of information located in every part of the country. By traveling in easy stages, with plenty of time for loafing, leisurely dining and overnight stopovers in colorful towns and hamlets, you are assured of a holiday usually associated with daydreaming. Plan now. These people and places will help you:

ABOUT ACCOMMODATIONS

Summer cottages: Going to an unfamiliar spot? Write to the local Postmaster or, in larger communities, the Chamber of Commerce. They'll gladly pass on your request to the proper parties. Always be specific about your needs and the length of time needed.

Hotels and motels: In larger cities, a hotel may prove the more practical headquarters for your exploring. Some recommended publications to help in your selection are: *Hotel Red Book* (American Hotel Assn., 221 W. 57th St., N.Y. 19) which sells for \$5, or can be consulted in most hotels and terminals. . . . *"Travel America Guide to Hotels & Motels"* (Ahrens Publishing Co., 71 Vanderbilt Ave., N.Y. 17.) Costs \$1 per copy and is often available at hotel desks. . . . *"Touring With Towser"* (Gaines Dog Research Center, 250 Park Ave., N.Y. 17.) Planned expressly for motorists taking along the family pet. Send 10c to Gaines. . . . *"Travelguide,"* (Travelguide, Inc., 681 Fifth Ave., N.Y. 22) is available for \$1 and lists accommodations which are unrestricted relative to race. . . . *"Motel Guide & Trip Diary"*, listing guest home accommodations in over twenty states. Free on request from: American Motel Assn., P.O. Box 204, Ridgewood, N.J. (Also ask them for their booklets on special accommodations for sportsmen, if you're packing along hunting, fishing or boating equipment.) . . . The Quality Courts United, Inc., c/o Brown's Court, Fredericksburg, Va. has another excellent list of motels, east of the Mississippi. . . . For motels in other sections of the country, write to one or more of these: *Best Western Motels*, 4217 E. Ocean Blvd., Long Beach 3, Calif. (free). . . . *N'Eastern Motor Courts*, 83 Highland St., Plymouth, N.H. (10c for list of New England courts). . . . *Superior Courts United, Inc.*, c/o Bickford's Tourist Lodge, Sarasota, Fla. Lists s'eastern motels (free). . . . *Canadian Trails*, 231 35th Ave., Lachine, Quebec, for motels in Ont., Que., Maritime Provinces, n'eastern states. (free).

Trailer Parks & Campgrounds: *"Tent Campers Guide to New England"* (Outdoor Publishers, P.O. Box 55, Rocky Hill, Conn. \$1) . . . *"Handbook of Auto Camping"* and *"Auto Camper's Guide to Canada"* (both thru Harper & Bros., 49 E. 33rd St., N.Y. 16 @ \$3 each) . . . *"Campgrounds & Trailer Parks in Canada's National Parks"* (Canadian Govt. Travel Bureau, Ottawa, Ontario, Canada. (Free). . . . *"Sunset Western Campsite Directory"* (Lane Publ. Co., Box 355, Menlo Park, Calif. \$1)

Colorful Inns: If you want to really soak up local atmosphere, eat the regional specialties, sit before fires (and gladly) in July, nothing—we repeat—nothing surpasses a trip planned from inn to inn, with reservations suggested if in the New England or Mountain states areas. New England, in particular, has long captivated the imaginations of art people. Rich in history, magnificent in scenery and atmosphere, the places you've heard about are all crowded together in an area just a few hundred miles from end to end. Shore dinners, summer stock, antique shops, snowy slopes,

deep forests—that's New England, one of the most paintable sections of America. Get off the main highways and explore the backroads. For profusely illustrated information, write to: *New England Journeys*, Dept. F, Back Bay P.O. Box 151, Boston, Mass. A free, 65 page, full-color booklet will be rushed to you. This one book alone will keep you busy planning an itinerary for hours on end. They'll also send you road maps. The publication contains color photographs, paintings and full data about offbeat places where you can dine and stopover.

STATE BY STATE TRAVEL INFORMATION

Each state maintains its own publicity bureau. Here are their addresses. All data is free and complete:

Alabama: State Chamber of Commerce, 211 Dexter Ave., Montgomery.
Arizona: Travel Bureau, State Highway Dept., Phoenix.
Arkansas: Development Commission, 162 State Capitol, Little Rock.
California: State Chamber of Commerce, 350 Bush St., San Fran. 4.
 Californians, Inc., 703 Market St., San Fran. 3.
Colorado: Publicity Dept., 224 State Capitol Bldg., Denver 2.
Connecticut: New England Council, Statler Bldg., Boston 16, Mass.
 Development Commission, 487 State Office Bldg., Hartford.
District of Columbia: Capitol Committee, 1616 K. St., N.W. Wash. 4.
Florida: State Advt. Comm., 2120 Commission Bldg., Tallahassee.
Georgia: Dept. of Commerce, 100 State Capitol, Atlanta.
 Dept. of State Parks, 418 State Capitol, Atlanta.
Idaho: State Chamber of Commerce, 524 Idaho Bldg., Boise.
Illinois: Div. of Dept. Reports, Rm. 406, State House, Springfield.
Indiana: Dept. of Commerce, 333 State House, Indianapolis 4.
Iowa: Development Comm., 708 Central Nat. Bldg., Des Moines 9.
Kansas: Industrial Dev. Comm., 1025 Kansas Ave., Topeka.
Kentucky: Div. of Publicity, State Office Bldg., Frankfort.
Louisiana: Tourist Bureau, Dept. of Commerce, State Capitol, Baton Rouge 4.
Maine: Development Commission, State House, Augusta.
 Information Bureau, 30 Rockefeller Plaza, N.Y.C. 20.
 New England Council, Statler Bldg., Boston 16, Mass.
 Publicity Bureau, 3 St. John St., Portland 4.
Maryland: Dept. of Information, Box 706, State Office Bldg., Annapolis.
Massachusetts: Dept. of Commerce, 334 Boylston St., Boston 16.
 New England Council, Statler Bldg., Boston 16.
Michigan: Tourist Council, 114 S. Walnut St., Lansing 15.
 North. Gt. Lakes Area Council, 64 E. Jackson Blvd., Chicago.
Minnesota: Dept. of Business Dev., State Capitol, St. Paul 1.
Mississippi: Agric. & Indust. Bd., 1504 State Office Bldg., Jackson 106.
Missouri: Dept. of Resources, State Office Bldg., Jefferson City.
Montana: State Highway Comm., Publicity Section, Helena.
Nebraska: Div. of Resources, Rm. 1007, State Capitol, Lincoln.
Nevada: Dept. of Highways, Carson City.
New Hampshire: State Development Comm., Concord.
 New England Council, Statler Bldg., Boston 16.
New Jersey: State Promotion Section, Dept. of Conservation, 530 E. State St., Trenton 7.
New Mexico: State Tourist Bureau, Box 1716, Santa Fe.
New York: Dept. of Commerce, State Publicity, 112 State St., Albany 7.
 State Vacation Info. Center, 342 Madison Ave., N.Y.C. 17.
North Carolina: State Travel Bureau, Dept. of Conserv., Raleigh.
North Dakota: Greater No. Dakota Assn., 311 Broadway, Fargo.
Ohio: Development Commission, 21 W. Broad St., Columbus 15.
Oklahoma: Planning Board, 533 State Capitol, Oklahoma City 5.
Oregon: Travel Info. Dept. State Highway Comm., Salem.
 Oregon Coast Assoc., P.O. Box 101, Tillamook.
Pennsylvania: Dept. of Commerce, Vacation Bureau, Harrisburg.
Rhode Island: State Devel. Council, State House, Providence 2.
 New England Council, Statler Bldg., Boston 16, Mass.
South Carolina: Development Board, Box 927, Columbia.
South Dakota: Publicity Director, State Highway Comm., Pierre.
Tennessee: Div. of State Info., Dept. of Conserv., 115 State Office Bldg., Nashville 3.
Texas: State Highway Dept., Info. Div., Highway Bldg., Austin 14.
 State Parks Board, 106 E. 13th St., Austin.
Utah: Tourist Council, 210 Capitol Bldg., Salt Lake City.
Vermont: Development Comm., Publicity Dir., 200 State House, Montpelier.
 Development Comm., 1268 Ave. of Americas, N.Y.C. 20.
 New England Council, Statler Bldg., Boston 16, Mass.
Virginia: Dept. of Development, 914 Capitol St., Richmond 19.
 Travel Council, King Carter Hotel, Richmond 19.
Washington: State Advt. Commission, Box 546, Olympia.
West Virginia: Industrial Comm., State Capitol, Charleston 5.

please turn to page 204

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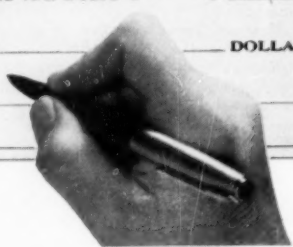


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When 1 and 1 Equal One . . .

AMONG laymen, the word "Design" has a general meaning of rather vague connotation. It is sometimes thought of as being surface decoration, sometimes as architectural planning and more often as a grouping of furniture, rugs and draperies. Actually it is all of these by-products plus a great deal more. In simplest terms, Design is successfully planned art.

Successful design is rendered in tangible form; it concerns itself with the development of a product—a painting, piece of sculpture, an automobile, a building. Good design embodies good taste. It is the hallmark of the creative artist.

Design considers many things. It produces a complete unit, made up of vital fragments. All these pieces fit together like a jigsaw puzzle and if something is missing, the puzzle remains unsolved. Each material calls for its own approach in designing. Because of this, the art which solves one problem cannot always be imitated in another medium. A house of wood cannot use the same designing approach as one made of stone or glass. Lifting an idea without planning it to fit the needs and limitations of the new medium can only result in superficial success. Many would-be artists think that design is adding a decoration on a finished object, like painting a flower on a china plate. This is only a half-truth at best. One doesn't add design—it is considered before the china plate is even made, so that the shape of the object and the style of the decorative motif are parts of the same objective. Here is the case where one and one equal one, not two. If the end result is two, then you haven't a good design. All you have is added decoration. This will apply in everything created, whether fine art paintings or humble sheds for a backyard. The successful designer thinks through the entire problem first, then he goes ahead. Afterthoughts are not designing; at best they are happy accidents.

The keynote to good design is simplicity. An over-decorated facade, picture frame, drawing or textile can be compared to the appearance of a woman wearing too much makeup and jewelry. The best jewelry is set in the simplest mounting; the finest clothing is severely tailored. Surface decoration makes the viewer restless and overly familiar with the product. It makes the object stand out like a sore thumb. In most cases where textures and materials are concerned, they already possess distinctive characteristics which are sufficient without excessive adding to. A well glazed piece of pottery needs no garish overpainting; the glaze embodies its own decorative ability.

Good design, then, takes full advantage of the material concerned, playing up these self-contained qualities rather than losing them in a sea of cleverness, tricks and exaggerations. Nature has long been called the master designer, for nothing exists in nature that is without purpose and function as well as surface beauty. Good design thus depends on honesty of purpose, restraint in execution and mating of applied motif to the form and composition of the product concerned.

the creative art magazine

THIS ISSUE'S COVER is the work of Campbell Tinning and represents the fine potentialities of the watercolor medium for capturing holiday memories. No artist worth his salt can resist the excitement of exploring America's atmospheric vistas in his car and on foot. A set of colors, a block of paper and a sketchpad—simple ingredients in a recipe for creative pleasure. This summer, travel to art; there's always something unique beyond the next hill. Mr. Tinning's color reproduction courtesy of The Ford Motor Company.



VOLUME 58, NO. 5

MAY-JUNE/1957

g. alan turner, editor

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Published bimonthly except July and August by Design Publishing Company, 337 S. High St., Columbus, Ohio. Yearly subscription: USA and Canada, \$4; foreign, \$5.

ON ORDERING EXTRA COPIES OF DESIGN (back issues or current number): Advance payment is required in all cases, from individuals, schools, libraries and any other source. Orders not accompanied by remittance cannot be filled or correspondence undertaken. Additional copies are available to subscribers only, at the rate of 60c per copy.

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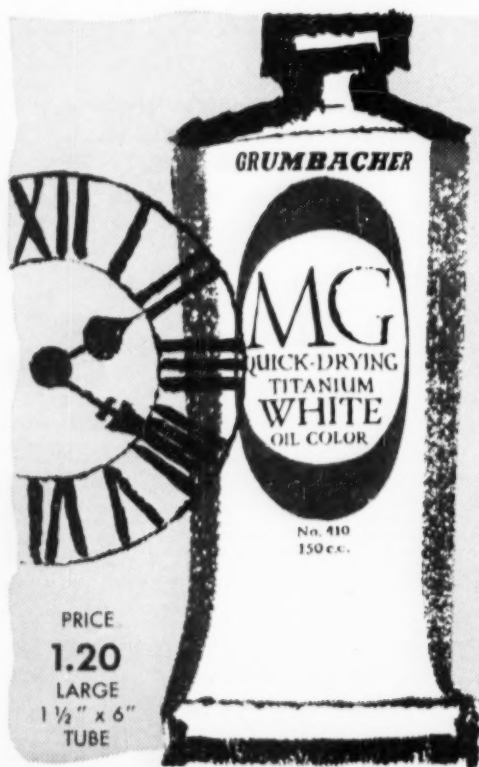
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The glass apothecary jars are decorated with Dek-All and the wood box with tempera paints. A few sprigs of artificial greenery are stuffed into the box which also contains several envelopes of flower seeds, each identified. The decorative motif on box and bottle might represent the flowers in bloom.

Boxes come from many sources—empty cheese-boxes or those that once held cigars, an old letter holder that can be refinished with a solid ground of colored tempera and then hand decorated. ▲



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What's on your mind?



a column of ideas and information for the art teacher

STUDENTS AND THE PORTRAIT PAINTING BUGABOO:

If anything terrifies a young art student, it is the thought of trying to paint a portrait. Yet this is a common enough assignment in high school. The difficulty lies with the fact that our teen-agers have passed from the freedom of juvenile days to the more literal, studied sophistication of adolescence. And that means a face has to look like a face, a portrait has to resemble a photograph. To overcome this limited concept, I've found it helpful to arrange for a display of portraiture that includes the work of famed artists from Renaissance times to the present. Any teacher can do the same—ordinary, large colored prints are quite satisfactory. Line them up and when possible, show examples of work done by the same artist as he matured. Early sketches, for example, by Matisse differ tremendously from his later, more creative work. The work of Rembrandt contrasts vividly with that of Van Gogh; there is so wide a variety of approaches to portraiture that your point will become obvious. A portrait can be literal, romanticized or abstract. Each artist has his own style and thus each student need have no fear that his effort will be derided simply because it is different.

Our portrait lessons generally start off with simple advice about maintaining relative proportions and then the students begin by sketching their images from a mirror. (Budgets being what they are today, each pupil brings in his own mirror.) First attempts should strive for resemblance rather than abstraction. One must master draftsmanship before he is qualified to explore new directions. Other than this, freedom is given in method of approach, choice of colors and art medium. When they have thus overcome their timidity, it is time for them to do a little homework. They are assigned to do a candid portrait of some member of their immediate family and bring it into class for appraisal. Since few parents or other kin would be well known to other students, the fear of not capturing an exact likeness is non-existent. After a while, it doesn't seem to matter at all.

PLAN NOW FOR THE FIRST WEEK OF FALL TERM:

You can avoid the panic of starting a new semester with only a general plan in mind, by outlining the interesting facets which are possible in days to come. Field trips? You've all summer long to contact places like the zoo, legitimate theater, local radio and TV stations, opera or circus. Arrange for permission to attend and go behind the scenes for sketching. The local Chamber of Commerce knows about what might be headed your way. These things are supplements to the normal program. They will keep your class alive, an especially worthwhile aid when you are dealing with beginner students of art. The regular program should, of course, begin with Art Appreciation. Prepare an informal, colorfully illustrated discussion of what art is all about and what avenues will be explored in the days to follow. The next several lessons will probably deal with experimentation—learning about design by doing things with vari-colored papers, montages of colored fabric, collages of paper, string, cloth and household objects. In every group of beginners there will be a few who are original in what they do. These will prove to be your leaders and best liaison between yourself and the greater mass of students.

Don't be afraid to be different. Beginning art need not be restricted to projects with paint and charcoal. The tactile quality of three-dimensional objects arranged into well-organized compositions and masses will be fascinating to young tyros. Have your students bring in a bag of assorted junk from home—old buttons, sponges, beads, strings, labels, yarn—and then turn them loose creating a "picture" with these objects. It's the unusual and unexpected that holds attention and thus makes young minds thirst for more information.

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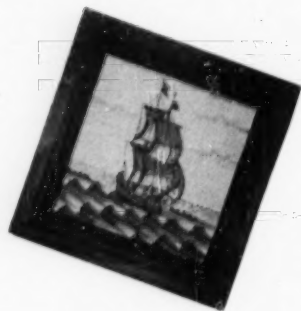


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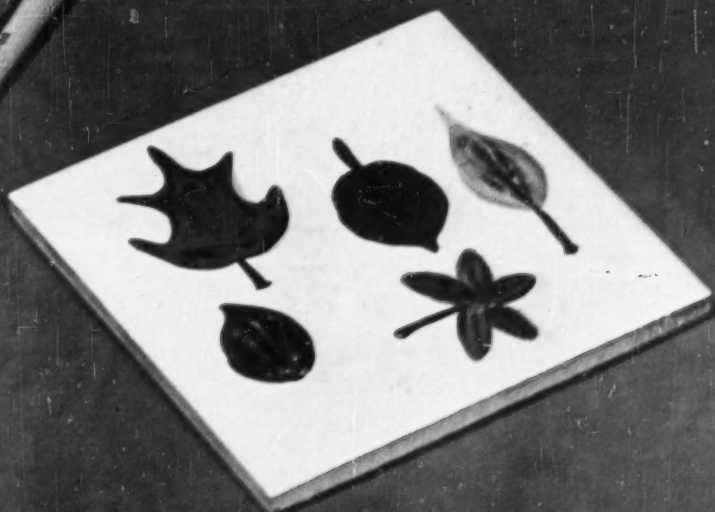
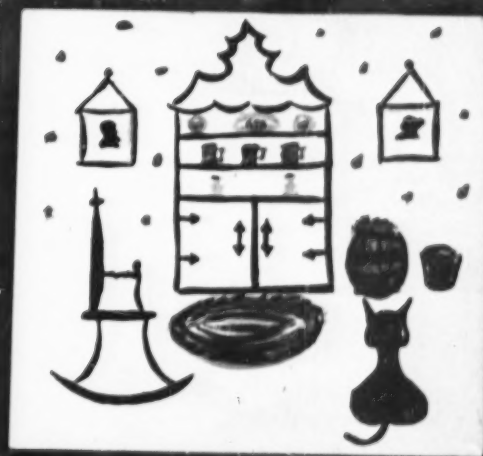
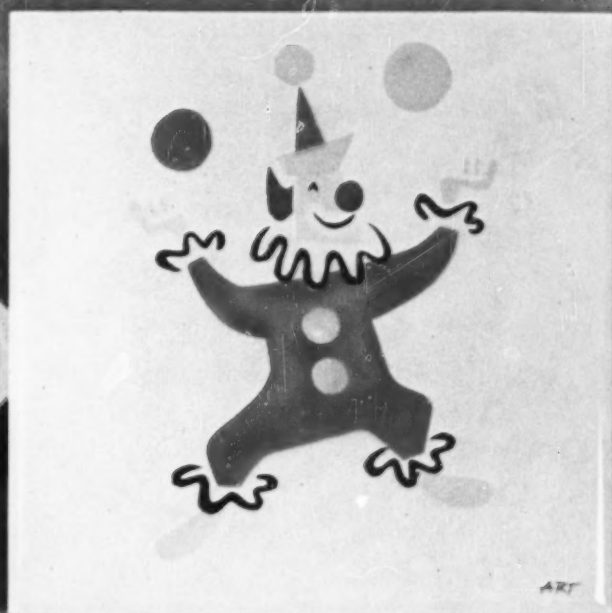
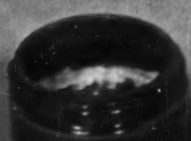
Tiles are a source of income for schools and organizations. We suggest this approach to members of community groups, charitable organizations and church-associated craft clubs. Average prices for hand-designed tiles run approximately as follows: single tiles used as drink coasters, hot plates or for wall hanging, about one dollar; wood framed tiles, two to three dollars; one-of-a-kind or personalized tiles, two dollars and upwards.

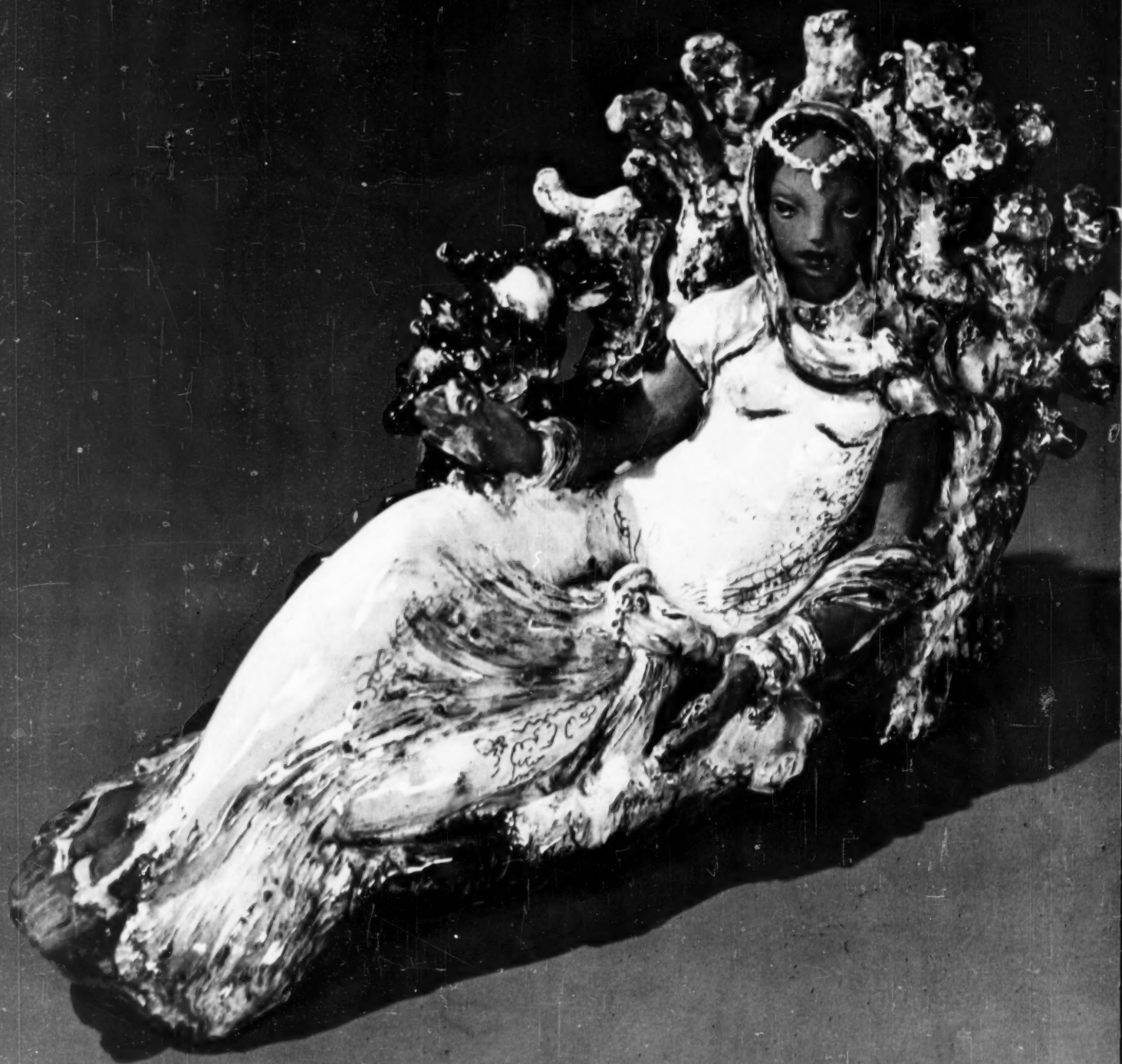
please turn to page 204

Colorful examples of tilecraft (facing page) are the designs of Frances Johnson and were inspired by a walk thru the countryside, the circus and material from her art scrapbook. The decorations are rendered in Dek-All applied opaque and, in the case of the clown, thinned down and applied thru a stencil cutout with a Flit gun. They have been fired in a kitchen oven to make them practical for home use.



A trio of stylized Early American motifs by Robert Darr Wert

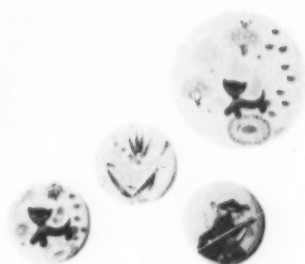




ENAMELS FOR INCOME

a creative craftsman looks at the selling side

article by THELMA FRAZIER WINTER



Scheherezade

Enamelist, Thelma Frazier Winter is also a skilled ceramic sculptor. At left is her interpretation of the fabled teller of tales, Scheherezade. The graceful heroine of folklore and Rimsky-Korsakov's popular symphony has been captured in a moment of climax as she weaves another story for the ears of her husband, the Sultan. As she speaks, she moves her slender hands and bewitches the engrossed ruler. Only so long as she keeps him entranced will her life be spared. With this background in mind, Mrs. Winter created a Scheherezade of rare beauty.

The full sized figure measures 15" x 15" x 7½" and is of red vitreous sculptor's clay, built up with free coils. The base was first established as a hollow oblong ring, 1½" high, 2" thick and 15" in length. (This was tightly pressed to support the weight on top.) Then the simple basic shapes were built as hollow masses on the base. Final details of arms, hands, hair, branches, etc., are rough solid forms, added when basic structure had hardened. Throughout building, clay was kept moist on a damp plaster bat and covered with transparent plastic when not being worked.

Final modeling was rendered after statue had dried for a week. Fine details of fingers, hair, blossoms and jewels were done with the tiny bead and coil approach that is characteristic of eighteenth century Dresden and Meissen figurines. A close textured, plastic clay was used with little grog.

After piece was almost dry, it was decorated with colored engobes to accentuate the color areas. Then a sgraffito technique was employed to scratch thru the engobe and reveal underlying red clay in folds of dress, strands of hair and various other fine details. An X-acto knife was used for all sgraffito work (see special technique described on page 184.) Various sized blades were required to develop delicate details in eyes, lips and hands.

Completed figure was dried in a warm room for a week, then fired in bisque at 1850° F.

ONE of the most exciting experiences in my life began when I started to work with enamels. Formerly an art teacher, my first field of specialization was ceramic sculpture. But I am married to Edward Winter, one of America's most respected enamelists, and the urge to explore his field was too tempting to resist.

I enjoy certain natural advantages; to begin with, our home has for many years been an informal museum of fine art, workshop and dwelling place all in one. Big though the residence is, you can hardly wander anywhere, from cellar to attic, without seeing the overflow of lovely enamels that Edward produces. Finally, he is a wonderful teacher. If my work in this new (for me) field has turned out successfully, it is because his advice and inspiration are always on hand.

I have always felt that anyone desiring to develop a personal style in any art medium, must have a wide knowledge of design and its allied components, drawing, color and composition. My own background began at the Cleveland Art Institute, first as a student, then as an instructor in ceramic sculpture. I also attended Western Reserve University.

After teaching for some time, I found myself gradually devoting more and more of my free hours to producing ceramics and paintings. A few local exhibitions of my handiwork turned out well—so well that I decided to concentrate my attention on production. First, ceramics, and now enamels.

How do you prepare for national distribution? This is a question I am often asked. In my own case, I had the obvious advantage of my husband's long standing contacts from coast to coast, for his enamels are sold in the finest stores—Gump's of San Francisco, Georg Jensen in New York, Nieman-Marcus of Dallas, to mention a few. His groundwork has made the name "Winter" virtually synonymous with quality enamels, and I would be undiscerning not to recognize the help this has been in launching my own new career. But enamels are a most competitive field and you cannot successfully compete unless you have something vital and original to offer. I've spent many hours developing my style and believe it is now as distinctive a point of recognition as my own signature. This struggle for originality should be every enamelist's primary goal.

Actually, the work of my husband and my own approach are quite different. His forte is beautifully strong color notes, a unique luminosity and transparency. My earlier training in painting is reflected in my enameling style, which at this stage is chiefly based on subject matter rather than pure abstraction. I use the fine drawing technique extensively, as the accompanying illustrations will show—stylized young ladies, delicate interpretations of

mythological creatures and animals. Above all, I like cats. (Our house is filled with them—in ceramics, oils and very much in the flesh!)

In all my pictures, as well as in the craft media of bowls, trays and boxes, I prefer to work on a pure white surface. This gives me a clean base which intensifies my applied colors. I use the sgraffito technique in combination with templates and painting. Preliminary sketches are made on a tracing paper block. These consist of a line drawing with added areas of opaque watercolor to express both the light and dark values.

As with most enamelists, I start by cleaning the copper coating and applying opaque white enamel on both sides of the object, if it is in the round. This white is fired on at about 1480° F. for three minutes. My enameling furnace has pyrometric equipment to maintain this temperature precisely. *Always* be precise; it is the only way to develop constancy, a particularly useful trait for mass production and even for small scale duplication.



"JUNE BRIDE" has the airy freshness which is characteristic of Thelma Winter's enamel work. Her earlier training as an artist, with free use of line drawing, is evident in designing for the enameling medium.



When the white piece is ready and has cooled, I transfer my design with ordinary typewriter carbon paper.

Most of my designs are kept in fairly consistent color schemes with much white showing. This imparts airiness and a sort of garden fresh quality to the work which is mostly feminine in style to begin with. I try to exercise imagination and, whenever possible, a touch of fey humor, for this has universal appeal.

The number of colors used will determine the number of firings—one for each color. My standard technique at present calls for three firings, plus one more for gold. To create enamels for sale requires a certain degree of economy. By this I mean a straightforward procedure which eliminates frills and excessive subtlety. A simplified palette is thus sensible. But though this may seem a limitation, actually it is a challenge, for the mere adding of multiple colors does not necessarily improve an enameled piece. Control and a sense of design count far more.

My husband feels that it is necessary to be sensitive to the demands of an ever-changing market. The competition is intensified and complicated by an influx of foreign merchandise, much of which can be produced cheaply abroad. And though there will always be discerning collectors who can appreciate the difference between the cheap and the masterful, any potential audience of buyers will consist largely of dollar-conscious individuals. Thus, you must work to sell at a realistic price if you are to survive. Few competitively produced enamels are made to recline in a museum showcase. The aim is to produce work in good taste, technically perfect and of unquestioned quality. Winter enamels are almost always made for a useful purpose — ashtrays,

please turn to page 207

ALL FROM NOTHING...

minimum budget ideas for arts & crafts counselors



From junk to decorative use . . .

APOTPOURRI of art and craft ideas for summer campers and stay-at-homes. Each suggested project demands little actual experience and almost as little financing. These are points of departure and what you do with them is up to you.

Reclaiming clay

Camping sites are usually located near stream and river banks which abound with natural clay. The grade will vary—some may prove unfit for modeling purposes, but that which is not too intermixed with rock can easily be refined. This process is quite simple. Place the clay in a pail and submerge it under several inches of water. After several hours, the clay will dissolve and when the excess water is poured off, the creamy *slip* will remain. This thick liquid is poured through a piece of screening until all foreign residue remains in the pail and the slip is now relatively smooth in a second bucket. Now let the clay stand a few days and then pour away the top water. What remains is modeling clay. When it is fairly dry, ball it and pound the clay against a wooden plank until air pockets are removed. This wedging procedure will reduce it to a compact mass, ready for modeling. Temporary pots and figurines can be carved from a block of this clay, or built up by adding round blobs on a piece of stiff wire roughly shaped into a figure. (Coat hangers are good, or any heavier weight of wire.) You may also roll the clay into long strips on your board, then build up your work with these coils. If the clay is not fired in a kiln, it can be reclaimed for other projects.

If you reclaim natural clay and have a large group of craftsmen to work with, you can speed up the drying time by dumping the sieved clay into a plaster of Paris vat. Moisture will seep thru the plaster quickly and disappear into the surrounding ground. To make such a plaster container, dig a hole in the ground, pour some plaster into the floor, then fashion a rectangle of cardboard and then a second one, slightly smaller which fits inside the first. These become walls into which you can pour your plaster. When the plaster hardens, you're in business.

A final word on modeling clay: keep it moist when not being used. Store it in airtight cans or put it inside plastic bags. Store in a cool place.

Etching on metal

If a sheet of metal is cleaned, then covered with an acid resistant, whatever parts you leave unprotected will be etched by acid. This opens up the possibilities of creating

highly decorated pewter, nickel or copper ashtrays and filigreed jewelry, serving trays and belt buckles. Asphaltum is the material used to resist the acid action. It is available at craft shops under various trade names, but you can simplify matters by using ordinary stove polish, which is virtually the same thing. Remember—all unprotected parts will be eaten down and those parts covered with the resistant will remain unchanged. You can scratch your designs through the polish with an X-acto knife or stylus. Larger areas can be covered with masking tape until the polish is applied, then the tape is peeled away. You can also use melted wax as a resistant, but it is harder to handle and procure.

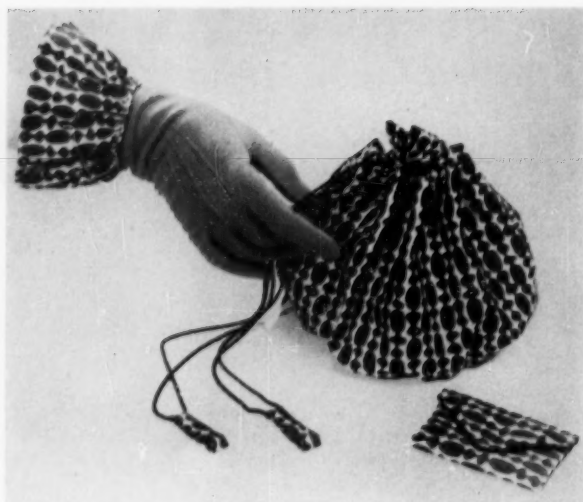
When the asphaltum, wax or stove polish is quite dry (a matter of minutes with the wax and a few hours with the other two), immerse the object in a glass pan filled with a solution made up of 1 part nitric acid to 2 parts of water. (Always add water to dilute acid, never the reverse!) In a short time, the etching will be completed. Remove the object and wash in cold water. The asphaltum paint or polish is removed by soaking in turpentine and rubbing clear. Burnishing can be done with steel wool and gloss imparted with jeweler's rouge.

Decorated tinware

Make your own early-Americana with sheets of tin and some enamel paints. Your equipment to create trays, plaques, dishes and ornamental bric-a-brac is: a pair of tin shears; an array of paints and lacquer, some oil brushes and finer tipped watercolor brushes for detailwork and steel wool for cleaning and burnishing. First, cut out your object and, if necessary, pound it with a wooden mallet into rough shape, file or stamp where needed, then cover with a ground of dark enamel paint. On this, draw your designs and then color them in with bright enamels and metallic paints. The top coating can be transparent lacquer. (If you use *Dek-All*, this will not be necessary; you simply put the object in a stove at 300°F. for fifteen minutes to permanentize the colors when the object is to hold food. For purely decorative objects, no firing is required.)

Another idea: refinish old discards. Every attic or storeroom has junk—old trays, percolators, candlesticks, etc. If they are rusty, steel wool them clean and use kerosene to aid in removing grit and rust. You must always work on a clean surface. Here's your opportunity to create useful gifts and practical keepsakes—evidence of a happy summer put to good use. ▲

design your own beach bags and matching accessories with textile colors



BEACHBAGS and matching accessories for someone's happy summer holiday, created by silk screening simple repeat designs on fabric. Make them for yourself, for friends and gift giving. Your investment: a few yards of the fabric of your choice and a modest array of gay Prang Textile colors.

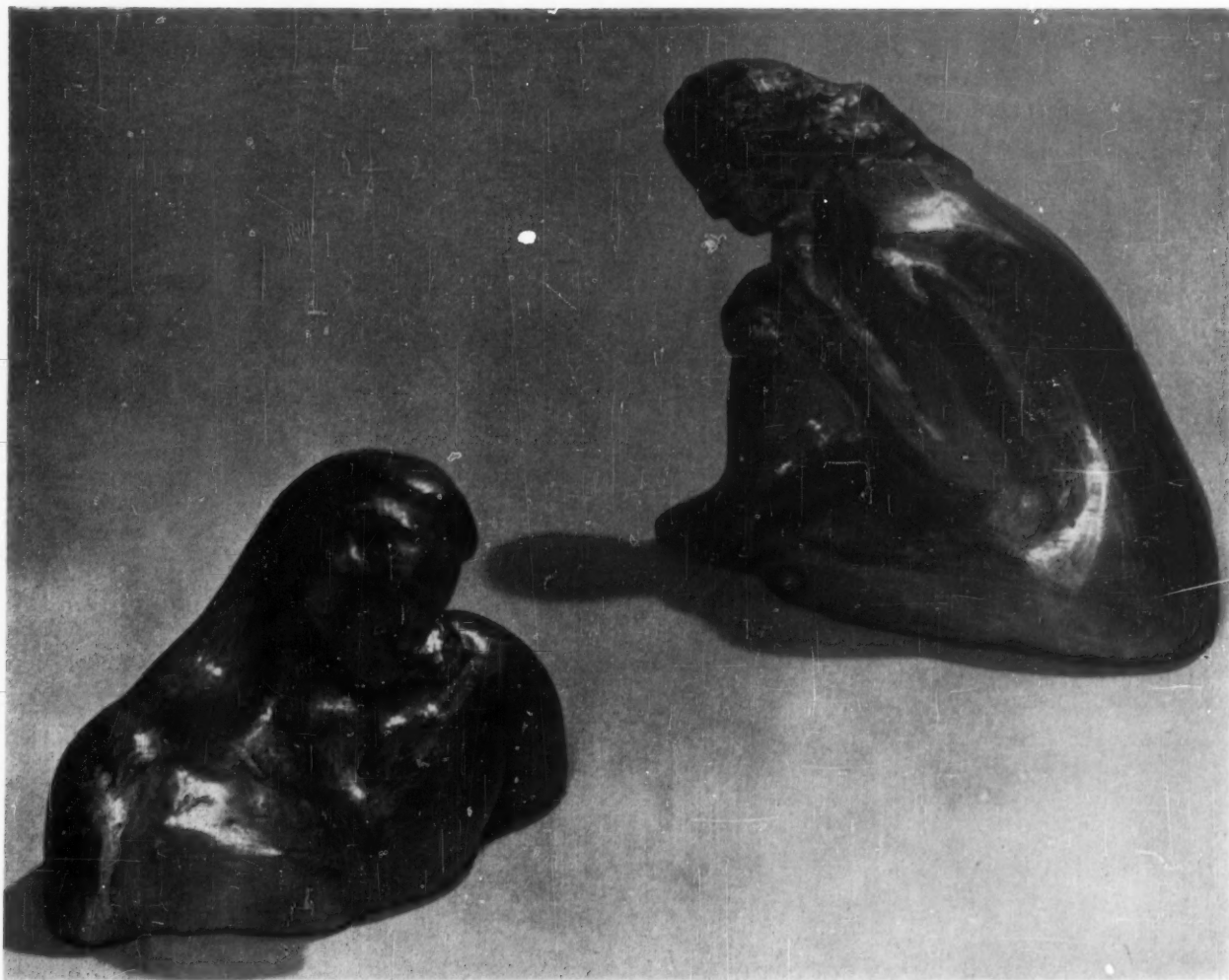
Though this is a summer-flavored project, it is obviously adaptable for any season of the year and the handbag and accessories motif can be duplicated on matching blouses, skirts or jumpers.

The cuffs are held in place with quarter-inch elastic band, the drawstrings on the bags are knotted cord or grosgrain ribbon.

Readers are invited to forward photographs of their costume designing handiwork for publication in forthcoming issues of this magazine. (Do not send originals, only photos.) Address your correspondence to: *Costume Designing Dept., Design Magazine, 337 S. High St., Columbus 15, Ohio.* Always include descriptive data on how you created it. ▲

HAND-DECORATED FOR SUMMER USE





sculpture by Robert Bartlett, Ohio State University

APPLYING the unique medium, Sculpmetal, over plaster castings of original clay sculpture, two collegians created the distinctive art pieces shown on this page. The work has the rich patina of burnished aluminum, yet the cost can be reckoned at less than fifty cents per figure.

Sculpmetal artwork is tough, handsome and cannot be told from solid castings of expensive metals. The items shown here were plaster cast, then the puttylike medium was diluted to a cream state with its special thinner and applied over the plaster

please turn to page 204



head by Julie Turner

SCULPMETAL ART

ohio state university students tackle a new medium

PEBBLE PEOPLE

gus bowman files away the hours between deadlines



GUS BOWMAN'S twentieth century hobby takes him straight back to the Stone Age. He's a pebble hunter. Armed with a file and some abrasives, he turns out an array of fantastic portraits in rock, mostly for fun and relaxation.

Most of the carvings could pass for authentic "primitives" from some prehistoric pigeonhole in time. One of the pebbles, in fact, has often served a diabolical purpose which can only be best appreciated by devotees of the practical joke. During Mr. Bowman's vacation trips, he tucks along a pebble carving which shows a tiny "footprint" imbedded in its surface and this one he plants on a convenient beach where it can't help being discovered. Unwary passersby sometimes become awed by their "archeological find." (Gus once had a hard time recovering his handiwork from an excited finder who was convinced it was somehow connected with people from flying saucers.)

The hobby began some ten years ago when Mr. Bowman picked up oddly shaped pebbles on a Michigan lake shore. They suggested faces and animal shapes to him. He laboriously worked on them with a file. Later he turned to small electric drills and abrasive wheels. The selected stones usually range from a half-inch to perhaps seven or eight inches in size.

Gus Bowman doesn't take his hobby seriously. It's just a way to relax between deadlines at the advertising agency which he heads, in Columbus, Ohio. There's no hurry about it—some of the caricatures have taken as long as a year to complete; others can be finished with just a few rasps of the file. The hard-variety of pebble makes the best portrait; soft rocks don't hold up well under drilling or abrasives.

Why doesn't Mr. Bowman make capital of his Lilliputian hobby? In his own words: "Too many people already think I've got rocks in my head. Why give them more proof?" ▲



A sleeping man and his pillow, a carved insect.

courtesy of **BILL ARDER**

Columbus Dispatch Sunday Magazine



Trouble-making footprint nearly scared the wits out of an unwary beachcomber. Head at right stands on tiny clay pedestal.



Sneering camel stands disdainfully on a shelf in Gus Bowman's den.



The impeccable Mr. Bowman and friends.



Sly oriental hatching imminent plot. Size of most pebbles is an inch or so.



Group of carvings are displayed against a quarter to indicate relative dimensions. These are mounted on clay pedestals.



SGRAFFITO

project photography courtesy X-ACTO, INC.

SGRAFFITO is one of history's most ancient decorating techniques. It consists of scratching designs onto the surface of a clay body. The early Assyrians may have invented it, thousands of years before Christ, or perhaps it was the Babylonians of Old Testament times, or the Greeks. No matter who, the method of applying sgraffito has not materially changed through eons of civilization. It is still essentially a handcraft.

Ceramic sculptor, Harold Castor, here demonstrates the sgraffito technique which he teaches beginner students at the Sculptors and Ceramic Workshop in New York City. The workshop is a center for amateurs and professionals and is headed by Mr. Castor.

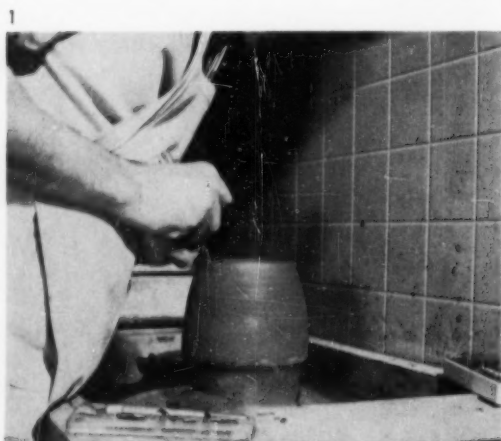
Essentially, sgraffito calls for scratching designs on the leather hard surface of clay objects. A sharply pointed tool is the important instrument in this technique. Mr. Castor has used the X-acto Ceramic Kit for this project, since it contains a large number of interchangeable points and blades.

First step in any ceramic undertaking is, naturally, to obtain the unglazed clay form. Here, a simple Jordan bowl

was chosen for the work, being thrown and shaped on a potter's wheel. A thick layer of opaque white engobe was then painted on, smoothed with the broad brush and allowed to dry. This ground will serve as the "canvas" onto which the artist will paint his design and then do sgraffito. The design is now transferred onto the clay bowl with a free-hand sketch done in soft pencil. (It is also possible to work directly without the penciling step.) Over the sketch, harmonizing underglaze colors are applied with a soft, pointed sable brush. Always bear in mind that a design is meant to complement the ceramic piece, not overpower it.

The design selected for this project consists of leaf and animal forms and runs around the entire circumference of the bowl. After the painting is completed, offset sgraffito lines are cut through the white engobe and colors, to reveal the red clay body beneath. This imparts a distinctive texture and color to the overall design. Skillfully produced sgraffito can possess striking beauty. It is a procedure well worth attempting. ▲

PART #2: "REVERSE SGRAFFITO", IN NEXT ISSUE



1 Bowl is shaped on potter's wheel. Clay contains 3% iron dioxide as color. When shaped, foot is trimmed with X-acto knife before applying engobe.

2 White engobe, a liquidlike clay compound, is brushed on spinning bowl. Scrubbing with broad sable brush is necessary at first to form a bond; additional slip is applied for thick, even coat.



3



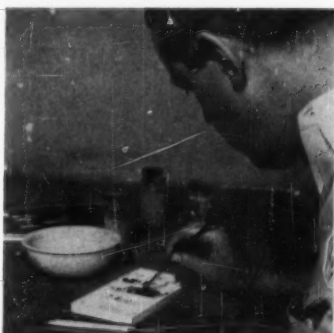
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3 Using knife, bottom band of clay is exposed as bowl turns. Top lip is also cleaned of engobe to define limit of design area.

4 When engobe dries, a rubber palette is used to smooth surface for forthcoming sgraffito work. Avoid a too polished appearance.

5



6

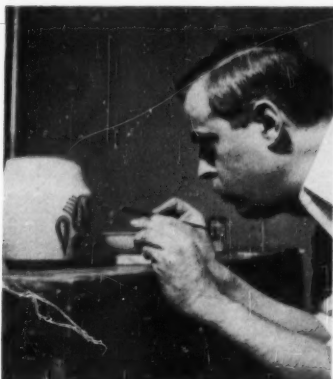


5 Underglaze colors are readied by mixing with water and gum tragacanth, adding each until proper consistency is reached for painting on details.

6 Basic design is traced onto engobe coating with soft pencil, then underglazes are painted with No. 6 sable brush. Use a quality brush which comes to a fine point when wet.

7 Darker underglaze colors now fill out design. In this project, a leaf and stylized animal figure was used.

7



8 Sgraffito now begins, using various blades and points. Here, offset design is scraped onto bowl, cutting thru underglaze colors and engobe to reveal reddish clay beneath.



9

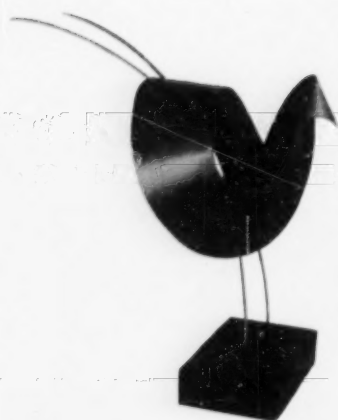


10



9 Different X-acto points impart varying sgraffito effects. Lines can be thin or broad, depending on point size and amount of pressure used. Design is carried around entire bowl which is hand-rotated.

10 Sgraffito now completed, bowl is ready for kiln firing. Technique allows great freedom once tools are mastered. ▲



METAL BIRD stands on wood base, is the work of Margot Kempe. Sells for \$75.

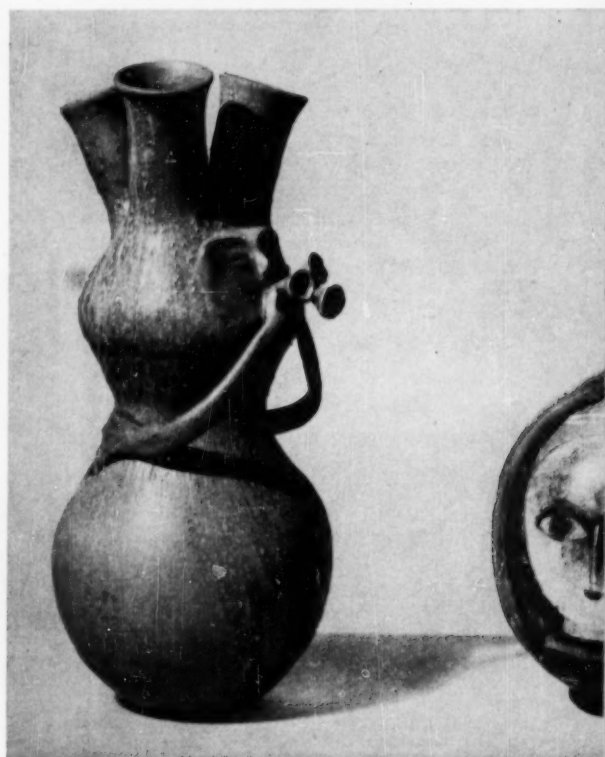
UNIQUE CERAMICS AND ENAMELS

whimsy and simplicity of design are keynotes of outstanding exhibit

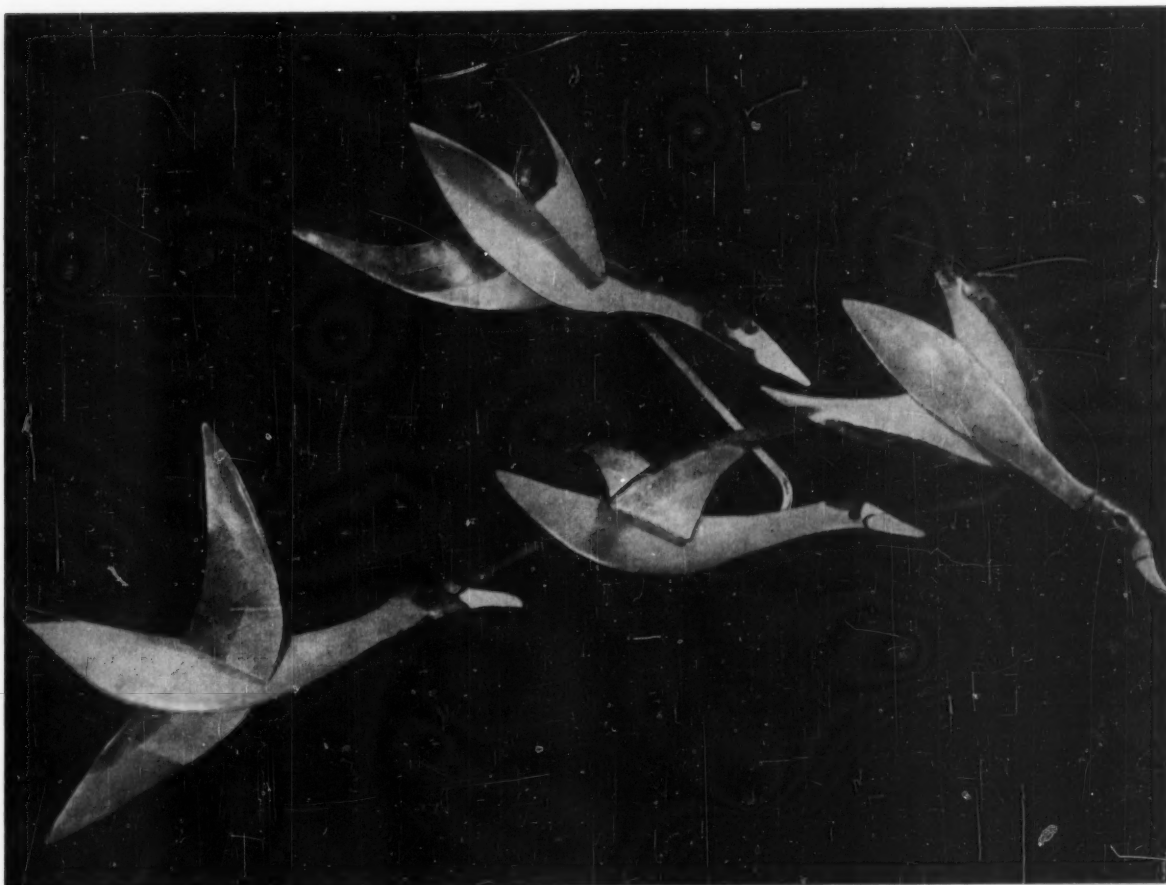
OFFBEAT might be an appropriate word to describe some of the entries in the recent handcrafts show at lower Manhattan's Cooper Union Museum. Shown on the following three pages are representative samples, all done by members of the N. Y. Society of Ceramic Arts and their sister organization, the N. Y. Society of Craftsmen. Even the more familiar approaches have unmistakable elements of originality in their execution.

Although both organizations are among the oldest in America, (this is Ceramic Arts' 63rd Annual exhibition and the 51st for the Craftsmen) the joint showing is an innovation. Both groups are composed of talented professionals and serious amateurs, with membership restricted to outstanding producers whose application work has passed a hard-to-please jury's scrutiny. This penchant for quality is evident in the selected pieces shown here. ▲

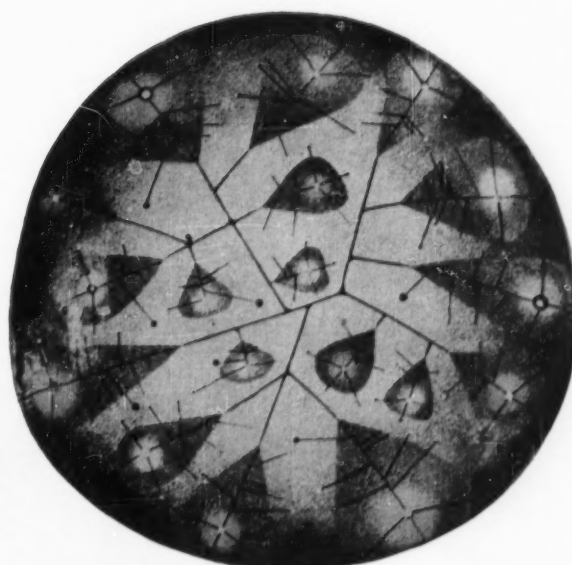
other entries on following page



PIPER AND FRIEND are two tongue-in-cheek in earthenware. Left, by Ilse Johnson (not for right by Polia Pillin is priced at \$25.

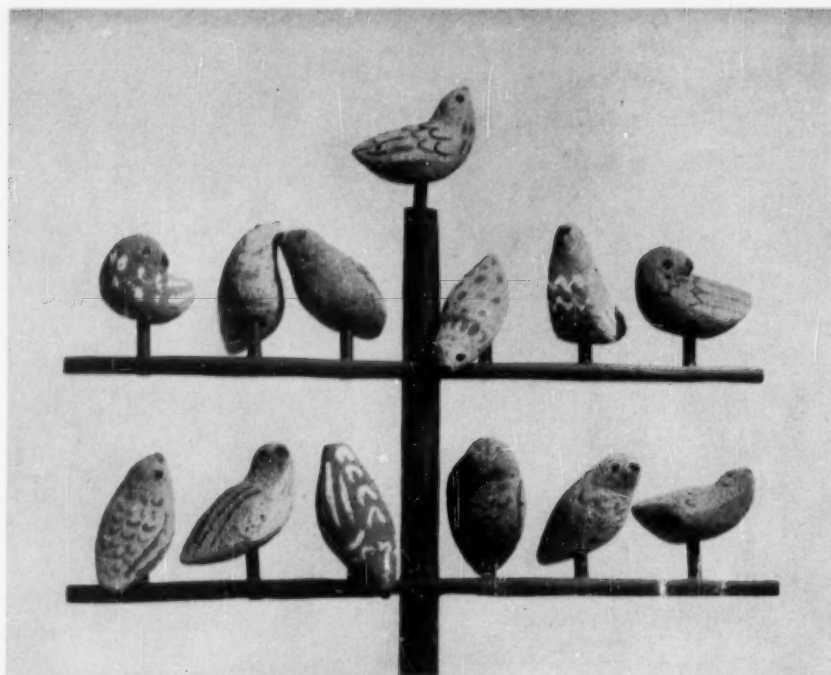


DUCKS IN FLIGHT is an enameled wall decoration by Bernard Fischer, priced at \$180.



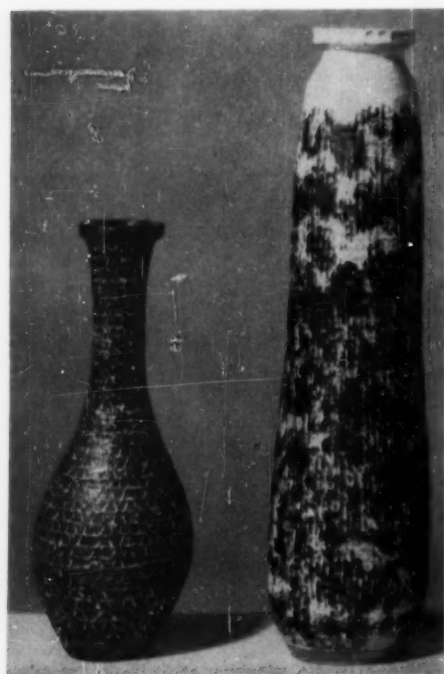
JADE PLANT design is free form enamel by Kenneth Bates, has purchase price of \$65.

additional exhibition pieces in cooper union show



TELEGRAPH POLE is whimsical grouping of terra cotta birds by Jane Wasey, priced at \$250.

TWO VASES: left in brown grog, incised design and white matt glaze is earthenware. Artist B. Binger offers it for \$40. At right is a stoneware piece by Julius Taylor, selling for \$45.



TALL VASE is earthenware with overglazes in white, brown, yellow and blue. By Louis Mendez, priced \$75.



TRIO AND BOTTLE VASE. The musical group in terra cotta is the work of Joan Zimet (not for sale); pottery at right, in beige-brown, is by Charlotte Malten, sells for \$30.



St. Thomas More's mosaic portrait; a relatively small scale project for the artist.

TILE MURALIST

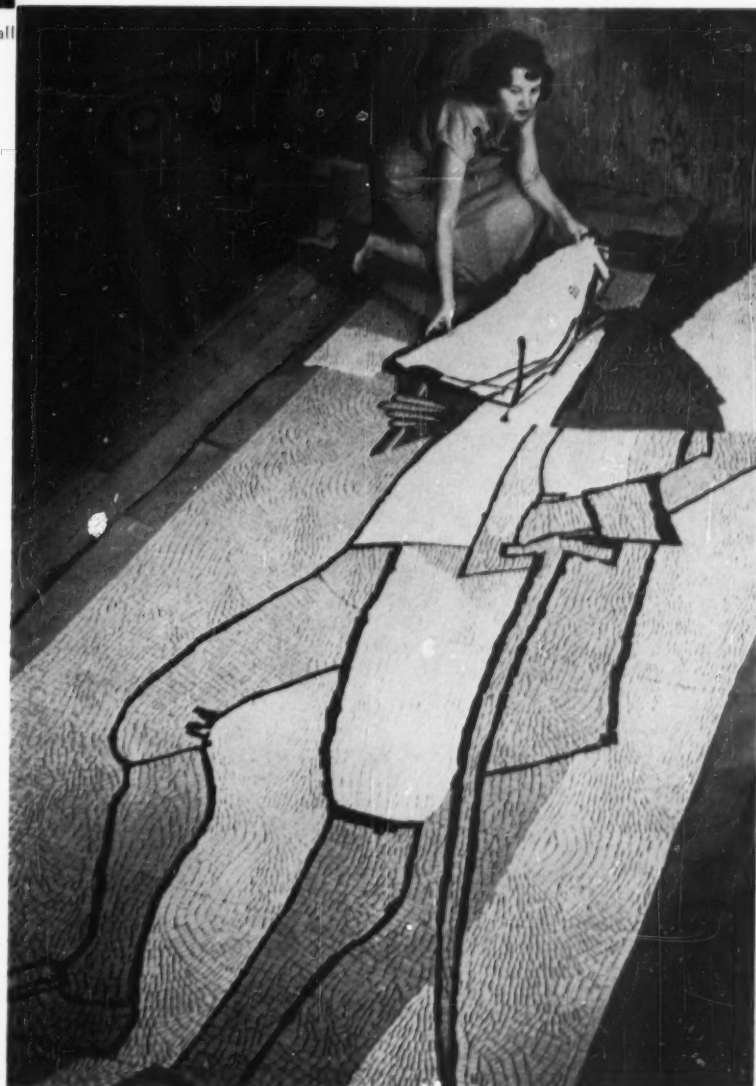
ada korsakaite designs mosaics
on a grand scale for everything from
a church to a store front

... 35,000 tiles down; the goal, a quarter-million.

DURING Old Testament times, brilliant murals were created by anonymous craftsmen to decorate palaces, sacred buildings and public places. Rendered in bits of colored tile, these inlaid mosaics proved among the most permanent of art media. Today, thousands of years later, a young Lithuanian-born girl is again introducing this ancient handcraft to the eyes of pedestrians on New York's sophisticated Fifth Avenue.

Twenty-four year old Ada Korsakaite likes to work on a massive scale, though she is equally facile in executing mosaic miniatures. A graduate of Los Angeles' Immaculate Heart College, she is now a designing specialist for the Mosaic Tile Company of Zanes-

please turn to page 202



Mosaic Tile Co.

LIQUID SCULPTURE

glass like forms created from clay originals
by a class of Texas youngsters



THIN MAN AND CAT: the man is hollow, the cat solid plastic.

A Twentieth Century medium has now been adapted to the time-honored technique of casting sculpture. Using the liquidlike synthetic, polyester resin, a group of teenagers at Houston's Milby High School has successfully tackled an experiment that opens up new vistas for the sculptor with a jaded art appetite.

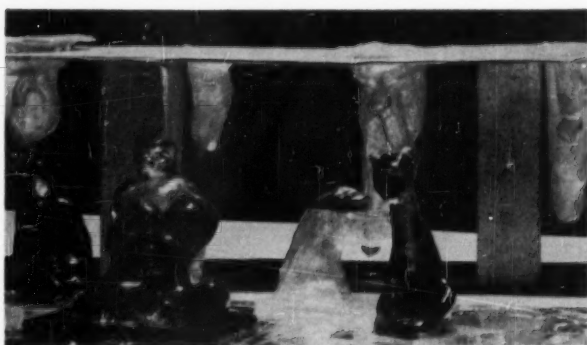
Casting plastic is a simple process, with few limitations beyond those imposed by the medium itself. Plastics are so new that even specialists in this field haven't all the answers when it comes to outlining its art possibilities. Consequently, my students were entering unexplored territory and I'll admit I was scarcely more informed than they were. The results were startling and filled with excitement. Why not try it in your own classroom or home workshop?

We started off pretty much hit and miss in developing a suitable approach for casting. A plaster cast was first tried, but this meant we ended up with only one end product, for the original cast had to be broken open to get out the plastic statuary. (Two piece plaster molds allowed the thin plastic liquid to seep out.) We finally developed a procedure that has proven quite satisfactory. Here's how we do it:

First, the sculptured form is made in clay and dried. It is necessary to make the lower part at least the same size or larger than the upper portion, otherwise the mold will not

Milby High sophomores tackle a group of liquid plastic sculptures. Girl at left is making molds by brushing on liquid rubber over a clay form. At right, the plastic is being poured into hollow, inverted molds set into a raised platform improvised from a sheet of heavy cardboard and two bricks.





Output of a day's experiment by fifteen year old students.

release satisfactorily. The clay sculpture is carefully steel-wooled to a relatively smooth surface and then is coated with sand sealer to close the porous clay. Extend the sealer an inch outward about the base.

The piece is now ready for making a mold. We use liquid rubber for our molds, brushing it over the model and then outward for an inch or so at the base, to allow easy handling later. Allow the rubber to set for several hours—if this is a classroom project, let it dry overnight. You will have to repeat this about four times to add strength and thus prevent sagging if large amounts of liquid plastic are poured in.

When the final rubber coating has hardened, the clay piece and its mold are separated. To do this, invert the mold and suspend it (see cut, top of page 191). The inch spread around the base will act as a rest and the piece can also be taped to the cardboard or plywood platform which holds it suspended.

Now, start pouring in the liquid plastic, filling about two inches of the mold at a time and allowing it to set each time. You thus are slowly building up a solid form, layer by layer. Setting time will vary; it is a chemical process and no later firing is involved. In fact, the hardening plastic becomes very hot as it sets and this is why it must be applied in small amounts. Too large a pouring will result in seemingly endless waiting. In addition, the mold is in danger of sagging out of shape or cracking, for the plastic contracts as it hardens and often the rubber mold will do the same thing. So proceed slowly. Any uneven ridges between layers can later be filed or sanded smooth when the piece is removed from the rubber mold. A final touching up with liquid plastic will finally impart a smooth, polished appearance to the completed sculpture.

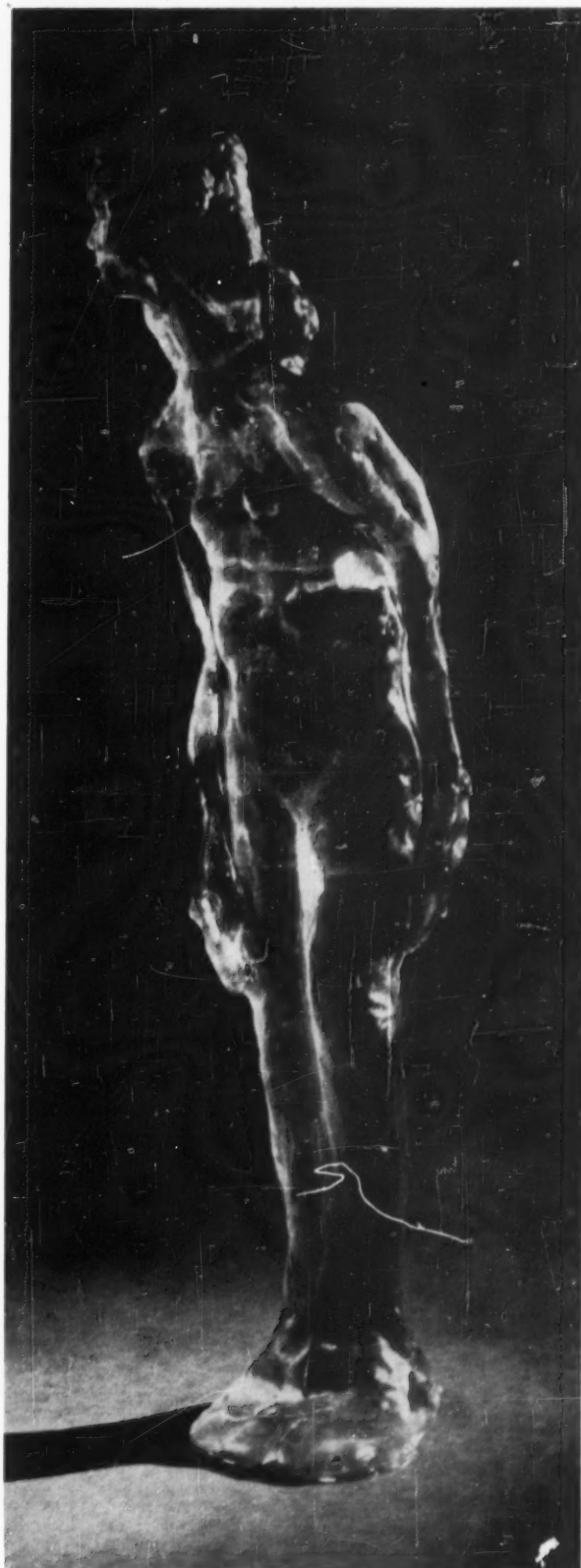
When the sculpture is released from the mold, it will still feel a bit tacky and have a frosted coating. Place it on aluminum foil or cellophane and touch it up by dipping an old paint brush into the liquid and swiftly applying it over the entire piece. Finally, any excess plastic and residue at the base may be broken away and the edges filed smooth.

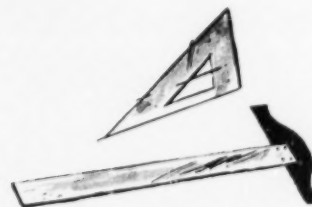
please turn to page 201

article by **MARJORIE SPENCER**

photography by Harold Bishop

AUTHOR'S WORK is solid plastic in rich purple hue





interview for an *Art job*

YOUR first step in getting an art job is an obvious one—assemble a portfolio of representative samples, showing your work in all its facets. A portfolio should be neatly assembled and the number of pieces contained be limited to the available time of the interview. Art directors are busy people; well under a dozen examples are usually enough to show what you have to offer.

The portfolio you present will do most of your speaking for you during an interview, so choose your work with care and keep it up to date. When your work is dated, so are you. The samples should be neatly mounted, but not elaborately. Matted pieces should have their edges sanded and other work should *never* be rolled; nothing is more annoying than to be subjected to wrestling with artwork. Never take along color transparencies or anything that has to be held up to a bulb or projected. The sizes of artwork may vary, but all work should fit into a simple zipper-type or snap-binder case, large enough to be legible, but small enough to carry handily. If necessary, be prepared to leave your work, and it is always a good idea to have on hand stats that can be filed for future reference by the potential buyer. Originals and stats should have your name, address and telephone number printed on the lower corner; this is constant advertising.

Basically, this may be considered the preliminary preparation, but there is a lot more to do before you go in for that all-important first interview.

Now you are ready to show your wares. Who do you want to see it? Whether you are going into a department store, an advertising or art agency, or directly to a possible client or employer, the procedure is just about the same. Do some research first. Find out what they use, what they do not want. Show versatility of technique—opaque watercolors, pen and ink, brushwork, perhaps some

color examples—but weed out styles that are your second best. And be hardheaded about eliminating old or dog-eared favorites. Mount them straight and never forget—they represent *you*.

Getting an interview . . .

Getting an art job is a job in itself—*make it a full-time one*. You will need a home base from which to operate. If you have an already-established friend who will share his studio with you during this period, you are very fortunate. If you have to work from home, be businesslike about it—keep regular hours preparing your job campaign in your “studio” even if it is just a corner of your bedroom. Make it clear to the family that you are *at work*, and not on vacation or available for baby sitting, movie-going, and the like.

It may be, of course, that you *can't* make looking for art work a full-time job. Perhaps you are a housewife, with the heavy responsibility of caring for a home, a husband, and children. You may be a man with a job you *have* to hang on to, until you can find employment as an artist. In either of these situations, you must recognize that your first responsibility lies with your family or your present job, and neither must be slighted in any way.

If you are a housewife, your search will probably be for free-lance work that you can do at home. Your appointments must be arranged for hours when your children are in school or can be left with a relative or neighbor. Try doing some of your household tasks in the evening—this will allow you more daytime hours to look for art work.

If you have a full-time job that demands your presence during the day, your appointments will have to be timed for early morning, noontime, or after work.

Don't worry about your lunch—an appointment with an art buyer is important enough for you to content yourself with just a 10-minute quick sandwich—anytime. If you have a job, avoid carrying your portfolio into your place of work and be as discreet as possible about your job hunt. You can always find a place to leave your portfolio.

You should have access to a phone. If you do not have a phone at home, “borrow” one where messages may be left for you. Ask a friend who has a steady job and a phone on his desk if you may leave his number with prospective employers. If he agrees to this arrangement, be sure to call him several times a day to pick up any messages that

adapted from a special article in the
“Famous Artists Magazine,” a publication of
The Famous Artists Schools, Inc.

may have been left for you.

Now for your list of prospects—potential employers and customers. In the Agency List of the Standard Advertising Register there is a geographic index of all the advertising agencies in your state, listed by towns. Your public library may have a copy of this book. In the yellow pages of your phone book, you can find names of printers, lithographers, publishers, advertising agencies, and other users of commercial art.

Be sure and let it be known that you are job-hunting or looking for free-lance work. Ask for suggestions from your friends to add to your own knowledge of local manufacturers, department stores, radio and TV stations. Don't be shy about using "pull" to get an interview—this is what personal introductions were meant for. You cannot expect "pull" to get you a job—and it can never help you hold a job—but it can open a sticky door and get you a personal interview with some one who might, otherwise, be very difficult to see.

Search the Help Wanted columns of your newspaper. Register with employment agencies that place commercial artists, and don't forget the free employment service offered by your state government.

Make up a 3" by 5" card for each firm on your list. Put down the name, address, phone number, and the type of work that the firm does; find out the names of the people you want to see and put them down, and also list any interviews you arrange, their date and hour. After your interviews, jot down the results and suggestions for follow-ups. Be sure and keep the cards up-to-date. Go over your entire index of cards very often—thus, you will never forget an important follow-up or lose contact with a good prospect.

A word about titles. It is important that you know, before the interview if possible, the title of the man you are going to see. In this article we refer constantly to the "art buyer." We mean the person who buys art work or hires artists. He may be the Art Director, the Art Editor, the Advertising Manager, the Sales Promotion Manager or the owner of the business. His title will vary, depending on the size and nature of the company, but essentially he is the buyer of your art work and, to simplify matters, that is what we shall call him.

If you live in a small town, you may want to concentrate your efforts on a few larger cities not too far away. This will involve a letter-writing campaign, and sending samples back and forth. Arrange appointments in advance, before you travel to the city—you will save time and avoid fruitless trips.

Nearly appointments are easily arranged by phone. Art buyers are usually busy men, and appointments are often made by their secretaries—so don't insist on speaking to "the boss." When you talk to his secretary, find out her name. Then, when you meet her, call her by it—she'll like that. Always go out of your way to be polite and courteous to secretaries—they are powerful friends to have at court.

Once in a while the secretary will say, "Come right over," and you are in luck. You may be told, "We see artists on Tuesday mornings only." Note on your card to call then. A flat turn-down—"No artists needed now or in the future"—is helpful in this respect: you can put that firm out of your mind and concentrate on others. The usual procedure, however, is for the secretary to arrange an appointment for you at a later date.

Set aside a small fund for shoe resoling . . . you're going to cover a lot of pavement. On days when you have no scheduled appointments, call on a few prospects "cold." Often the art buyer will see you just because you are there, and you may walk into a very favorable atmosphere. Don't underestimate the role that "luck" plays in a successful career—our profession is full of successful artists who got their best breaks this way. Talent and ability, of course, are the main essentials. Important, too, is "timing," or having an instinctive sense of what to do when. But sheer luck counts a lot. A young artist just happens in when an illustration is being assigned or an exciting job being filled, and he is on his way to success. Keep this in mind—and remember that the best way to allow luck and the law of averages to work for you is to make as many calls as you possibly can. You can't be lucky if you're not *there*.

Before you are interviewed . . .

1. Find out all you can about the company you are to visit—what it does, what its art needs are, the name and the title of the man you are to see. Be sure your portfolio is adapted to interest the firm—it would be silly to show frilly cosmetic ads to a manufacturer of steam turbines, or illustrations of locomotives to a ladies' specialty shop.

2. Go over your portfolio. Is it neat, clean, and well-arranged? Completely self-explanatory? (You *may* have to leave it.)

3. Prepare a short résumé—a summary of your qualifications—to leave with your interviewer. It should list your previous work experience, if any, your art training, your address, phone number, and all the types of art work you are honestly well equipped to handle. A very useful tool for a free-lance artist is a 3" by 5" business card, which the art buyer can put in his file of available artists. The tiny cards that are so often used find their way into the wastebasket all too quickly—there is no place in the average office, to keep them. Use tabbed cards, and on the tab put your specialty—"I-man art Dept.," "fashion illus.," "fast mechanicals," etc. Your card will then stand out when the art buyer looks over his files for an artist to do a particular kind of work. You can have the cards printed



Make it brief and to the point . . .

by photo-offset, mimeographed, or you can type or hand-letter them individually. Remember that the card represents you in your absence, and it should be neat and attractive. Even a typewritten card can be well designed. Hand lettering and/or a tasteful spot illustration will not only enhance your card, it will serve to remind the art buyer of your work. A 3" by 5" card can be sent through the mail like a postcard, too—so it can be used not only as a business card but also as a mailing piece.

4. Be sure that you are as neat, clean and professional appearing as your portfolio. Dress like a businessman or woman—not like an “arty” Bohemian. Odd gimmicks like beards, or green fingernail polish on women, not only distract an interviewer’s attention from the artist’s portfolio—they mark the artist as an eccentric non-conformist, better suited to Greenwich Village than to a conservative business organization.

During the interview . . .

Your interview will probably be brief—make every moment, every word and every sample count. Here are some ways to accomplish this:

1. Be on time. On the other hand, if you have to wait, do so patiently. Be cooperative about filling out forms and follow any suggestions given to you by the receptionist or secretary. (If she asks you to stand on your head in the corner until the art buyer can see you, smile and ask which corner she prefers.)

2. When you are ushered into “The Presence,” keep in mind one very important fact. The art buyer or art director is going to look through your portfolio with the idea of trying to use your art work. Nothing will please him more than to be able to do so. Your efforts should be directed toward making his task as easy as possible—you should never distract his attention from what is in your interest as well as his.

3. This means that you should hand him your portfolio rightside up (a strategically placed white dot will enable you to do this without peering inside) and let him go through the portfolio at his own pace. Never sit with the portfolio clutched to your bosom, handing him samples one by one. Do not hover over his shoulder, turning pages for him. Let him do all the talking. He may have questions to ask you about your work, but your portfolio should be self-explanatory for the most part. Above all, do not provide a running commentary—“This is a spot drawing,” “This is a fashion illustration,” etc. This is maddening

to the art buyer—his years of experience have taught him to recognize a spot drawing when he sees one, and he will consider you slightly less than half-witted for thinking he has to be told.

4. *Never apologize for your portfolio.* There is absolutely no excuse for saying, “This is not really my best work,” or “These samples are pretty old,” or “I’m sorry the portfolio is so messy.” If your portfolio doesn’t represent you at your best, you are not only wasting a busy man’s time, you are defeating your own purpose. No one would, for example, select a surgeon who said: “I haven’t operated in several years, and when I used to operate some of my patients died, but I’m sure I can do better now.”

5. Be cheerful and cooperative. No one hires sad, whining applicants who complain about past jobs and bosses and the generally rough treatment the world has given them. Be willing to prepare extra samples if requested to, and leave your portfolio if need be. Much as you would like to avoid leaving your portfolio, sometimes it is necessary. You can always borrow it while it is in custody if you need it for another interview—in fact, this is a good thing, psychologically, to do—it makes you look “sought after.”

Remember a person is hired because he is worth money to the company, and is paid on the basis of how much he can contribute. If the question of salary comes up, *never* say, “I need \$70 a week because we’re expecting a baby,” but “I think I’m worth \$70 a week and would like a chance to prove it—until you see what I can do, I’ll work at any salary you name.”

6. Don’t wear out your welcome. At the first sign that your interviewer would like to bring the session to a close, thank him for his generosity with his time and go at once. If you make him late for another appointment, *that* is what he may remember you for, instead of all those carefully prepared samples.

After the interview . . .

Don’t expect an immediate decision. Few artists are hired on the spot; and few free-lance artists are given assignments with the first showing of their portfolios. (With repeated showings, your portfolio will become untidy. Rearrange it after each interview, and each evening go over it carefully, cleaning it up and replacing mats, flaps, etc., where needed.)

Even if no decision was forthcoming, you probably have garnered some useful information from your interview which should be jotted down on the firm’s card. You will want to follow up your interview. Perhaps the art buyer suggested, “Call me Monday,” or “Bring in more samples next week.” A word about that phrase “Call us back.” It means exactly what it says—it is *not* a brush-off. Art buyers are far too busy to encourage a lot of unwelcome calls. So if the art buyer says, “Nothing now, call back in a couple of weeks,” *DO SO*.

If no suggestions were made, ask to show new samples later. A free-lance artist must expect to make repeated visits—but always with new samples—before he may “hit” with an assignment. Fix yourself firmly in the art buyer’s mind—but don’t make a nuisance of yourself by long-winded visits with old samples. Don’t try to exert pressure by saying, “I have another offer and must let them know.” This gives the art buyer a wonderful excuse to get “off the hook,” and he will probably advise you to take the other job.



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INSTANT SUPERSALESMEN

signs can make or break a business – and their designers wage an unending battle for ascendancy

BACK in the days when movie photographers were first discovering the artistic possibilities of the camera, one common sequence was used, as a rule to indicate that the filmfolk were out for a wild night on the town. For several seconds, the audience would be subjected to: (1) a quick shot looking north from Times Square into a wild kaleidoscope of lights, signs and traffic; (2) a montage of cabaret signs, marquees, bubbling glasses of champagne and blinking bulbs. Then, if the producer wanted you to know the actors were really living it up, the same sequence would be repeated over and over again.

Signs were the symbols of activity, drama and punch. In these film clips it was usually difficult to get more than a split-second impression of any individual sign. In real life, the problem is even more acute. If you're in a strange city, you have to look for an establishment mostly by sign, for addresses are hard to spot on business store fronts. The job can be nerve-racking with dozens of designs fighting for attention. Yet, oddly, most shopkeepers and even many large department stores pay little attention to the way their name is offered to public scrutiny. Their signs are often unconsidered, illegible, nondescript

and occasionally vanish in the general scene.

Only in the past thirty years or so has the field of industrial design made inroads on the ancient methods of sign presentation. Today, we are coming of age—Signage.

Signs originated in feudal times. Centuries ago, the right to a certain type of sign was hard won. Only a member of an established guild had the right to use a specific symbol. Guild members could portray a boot only if they were cobblers; a drawing of a fish directed you to the fish market and no other establishment. Scissors and needle meant a tailor, mortar and

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An imaginative sign that draws like a magnet . . .



Prepared with technical assistance of "Design Sense" and Lippincott & Margulies, Inc., Industrial Designers.



OPAQUE WATERCOLOR

preferred medium of the commercial artist

Opaque watercolor mediums have always been popular among professional illustrators for tackling the problem of creating art for color reproduction. In the hands of the knowing artist it is capable of almost unrivaled brilliance and subtlety.

Since permanency is not essential when the principal object of the painting is for reproduction, many exceptionally brilliant colors, not available to the Fine Arts painter, can be included in the Commercial Illustrator's palette. The illustrations you see in magazines and advertising art are often rendered in this medium.

If you prefer to work in thin washes, transparent watercolors may prove easier to handle; designer's colors, however, can also be diluted to achieve a rather surprising range of transparent washes. Whether to select transparent or opaque is largely a matter of personal choice. Both approaches can be combined in the same rendering, if desired.

Newcomers to opaque watercolor occasionally complain that it is difficult to avoid brush stroke edges or achieve blended flesh tones. Naturally, this is a more difficult medium to handle, but practice will overcome even this technical problem. In the painting at right, created with a palette of Grumbacher Designers' Opaque Water Colors, delicate shadings and blendings prove how versatile this artist's medium really can be. Note the delicate modulation of tones along the right edge; colors progress almost imperceptibly from one hue to another.

From the engraver's standpoint, the dull finish of opaques simplifies his problem of avoiding glare when photoengraving the original artwork. If this matt finish is not desired, the artist can lightly varnish his work to add a surface sparkle, but great care must be taken in such an event, for varnishes darken colors. When absolute fidelity is desired, an opaque watercolor should be left in its original state.

If you are used to seeing your sketch lines through transparent watercolor, acting as a guide, you may be rather disturbed by the way they are obliterated once an opaque is applied on top. Professionals have their own way of retaining original pencil sketching. They simply tape their tracing paper in exact position and fold it back when working. As their trace lines are covered, they can flip back the tissue sheet and retrace the hidden guide lines. Always wait for your opaques to dry before retracing—the colors dry quickly and are ready for additional work in a matter of a minute or two.

We have commented briefly on the fugitive peculiarity of some of the Designers' watercolors. Because of their chemical makeup, the colors are affected by bright light and opaque paintings should never be left in direct sunlight or even bright artificial light for any length of time. Among

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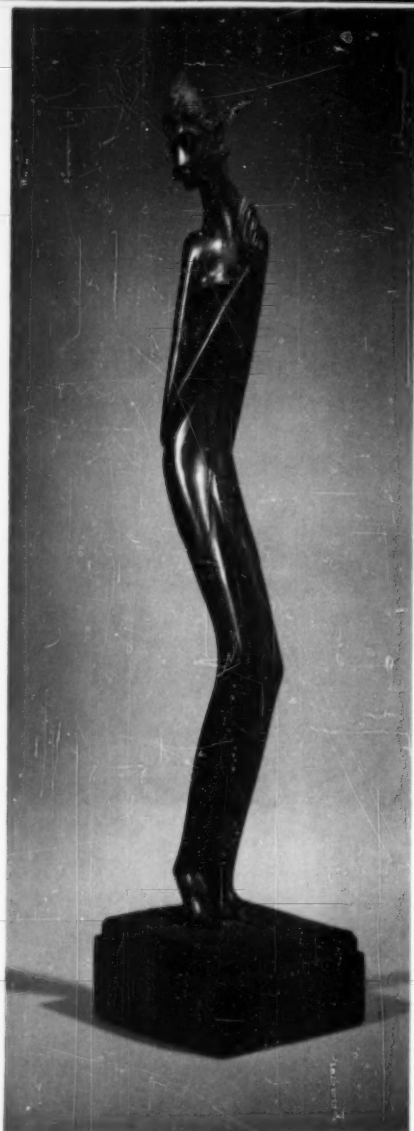
IMPRESSION OF MANHATTAN (facing page) is the work of illustrator, Ralph Owen. Using a palette of eight Grumbacher Opaque Designers' Colors, he has achieved a dazzling profusion of tones and special effects. His selection consisted of: Lemon Yellow; Yellow Ochre; Bengal Rose; Turquoise Blue Light; Ultramarine Blue; Cobalt Blue and the two basics, Black and White.

Rendered in Designers Opaque Watercolor



"MANHATTAN"

by RALPH OWEN



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ANN ARBOR, MICHIGAN

Winged lion, a guardian spirit of the temples. These figures, carved in stone, decorate the gates of Balinese temples.



EXOTIC CARVINGS

balinese wood sculpture conjures demons and deities

by KAMAR AGA-OGU

University of Michigan, Museum of Anthropology

WOOD sculpture from Central Bali; part of an extensive collection at the University of Michigan's Museum of Anthropology. Here are strange and exotic images carved in native wood to represent the demi-world of an oriental culture.

The Museum houses over a hundred such art objects, ranging from the mythological scene reproduced in full color at left, to a horde of supernatural and mythological beings. Some are in animal form, some are holy masks; others combine the images of man with denizens of Bali's netherworld. As artistic representations they are superb and for the student of iconography they prove exciting storytellers.



Stone and wood carving, in round or relief, is the most popular form of Balinese Art. Stone is used mainly for the temples which are enhanced by statues and elaborate reliefs depicting religious and mythological subjects. Wood carving is used for objects of popular use, such as figures of deities and ancient heroes from folklore. These are placed at family shrines, become masks used in ritual dances and drama and appear as ornamental panels in home decorations or are carved onto musical instruments. They are usually highly ornamented, being painted, lacquered and gilded.

Balinese art is essentially a folk art. It is produced not only by a distinct class of artists, but by the skilled men of every stratum of Balinese society. Bali is a country of artists and craftsmen.

While carving is predominantly a masculine field, the women of Bali are excellent craftsmen too, excelling in weaving, batik, basketry and pottery. Balinese art is closely tied with their religion, Hinduism. To this ancient religion, the Balinese people have added their own distinctive cult of ancestor worship. The result is a personalized religion, combining the deities of the Hindu pantheon with ancestral images, mythology and history.

The carvings of Bali are thus timeless, preserving for eternity the unique meanings, beliefs and genre of this exotic island world. ▲

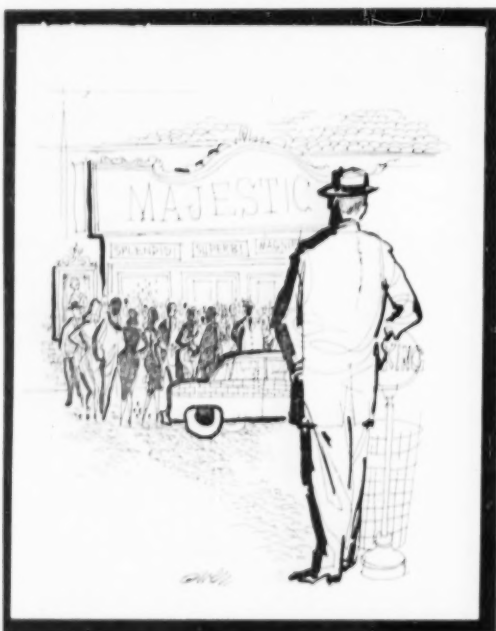
top left:

Mask of "Barong", a mythological tiger or lion of magic power which is believed to control the evil actions of the witch, "Rangda." The two supernatural forces are equivalent to Good and Evil.

lower right:

Head of a "Makara", a sea animal which appears in Hinduist mythology and which is the steed of the Ocean God, Varuna.

Basis for a color illustration



Penciled roughs, on-the-spot,
then completed at studio to
serve as final guides for illustration

the greater offenders in this vein are shades of rose and turquoise. (Both have been used extensively in the reproduction on page 197, however, and this matter of fading meant nothing during the brief time the original art was placed before the engraver's camera. Once the reproduction is made, the primary purpose for which the art was made in the first place has been achieved.)

If we mention impermanence, it is not to frighten the artist away from opaques for serious art. The "fading" is a relative thing and is quite unnoticeable under normal conditions. A large proportion of the colors in an opaque palette are good, sturdy workhorses and can be handled by the artist without having to reach for a bottle of tranquilizer pills.

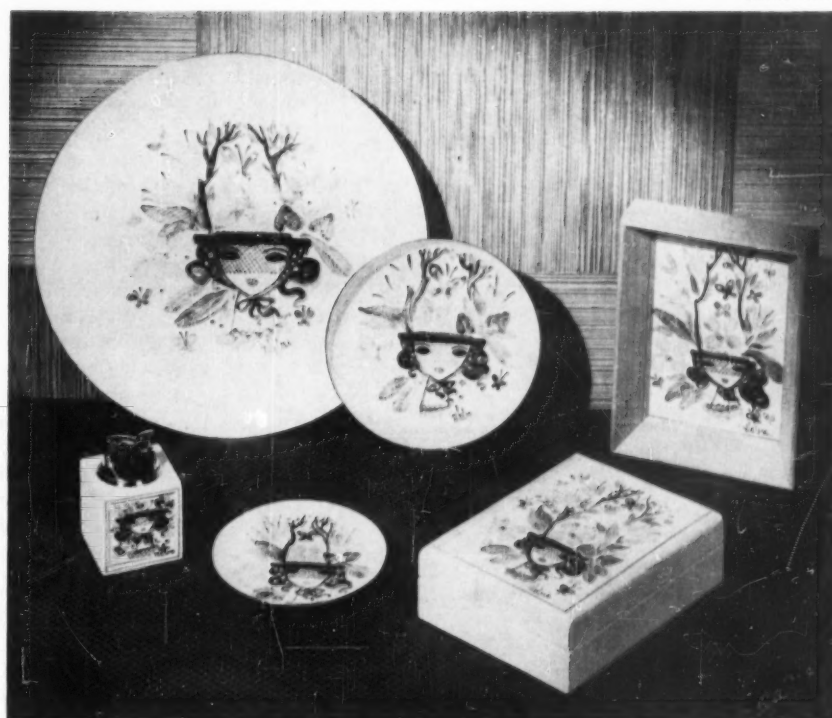
Let's analyze the colorful "*Impressions of Manhattan*" which we have chosen to illustrate this feature article. Artist, Ralph Owen, created the beautiful, predominant reds with Bengal Rose. The intense reds are pure color, applied straight from the tube. Lighter values are Bengal Rose mixed with Opaque White and the same tube was put to a third duty as a thin wash, a bit of the color being liberally diluted with water. The blues are mostly Turquoise, again used in several degrees of purity or wash. Where greenish-blue washes can be detected, these were done by mixing Turquoise Blue Light with Lemon Yellow Light. The darkest blues are pure Ultramarine or Cobalt Blue. (Ultramarine is also called Symphonic Blue Violet by the manufacturer, M. Grumbacher.) And finally, the unusual browns are the result of carefully mixing Black, Yellow Ochre and Bengal Rose.

Most of the painting was done with a large Round No. 8 Sable Brush, particularly in the wash treatments. For drybrush effects, Owen chose a square edge Sable. Stippling

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"SPRING BONNET" demonstrates Thelma Winter's technique of adapting the basic elements of one stylized motif for a second line of merchandise. Compare this theme with the one shown on page 178 and note skillfully altered concept of same central figure.



LIQUID PLASTIC SCULPTURE:

continued from page 191

Clear, transparent plastic is relatively expensive, but colored plastic liquids are available at most handcraft shops for the following range of prices: \$1.50 per pint; \$2.65 per quart; \$10 per gallon. A pint will cover an area of about thirty cubic inches. If you attempt hollow sculptured forms instead of solid ones, a can will naturally go a long, long way.

Liquid plastic is purchased by asking for just that; there are not, as yet, any trade names. Ask for polyester resin in liquid form. The material stores well if kept in airtight containers; keep the lid on after use and it will remain pourable for as long as six months. Keep it out of the sun or heat. The melting point is 270° F., in case you wish to return it to liquid form.

By itself, the liquid plastic lacks true hardness, but a catalyst is also supplied with it and when this is added, it sets up the chemical action which produces heat and thus hardening strength. If you want to try another kind of experiment, add just enough catalyst to the plastic to turn it to a leatherlike consistency. When this happens, you can cut it with a knife and make strips which can be bent. The application possibilities are obvious. My class happened to turn to making holiday ornaments.

Your sources of supply are any craft shop in a moderately large town or city. In case you're stuck, here's where we buy our supplies down in Texas:

polyester resin and catalyst: A. L. Miles Co., 4060 Wyne St., Houston.

rubber molding material: Bagdad Shop, 5608 Telephone Rd., Houston.

There is an incidental use for liquid plastic which will interest many readers. It can be brushed onto the top of a worktable or desk and when it hardens it is practically im-

continued on page 202

ENAMELS FOR INCOME:

continued from page 178

cigarette sets, bowls, inserts for lamps. The utility is functional and the appearance distinctive.

If you plan to derive an income from your enameling, always price it sensibly to attract a fairly wide segment of the buying public. Decide on your standards and stick to them. Enamels are quality pieces; they should never be confused with five and dime store bric-a-brac. Neither should they be priced beyond the possibility of selling.

Pricing will be determined by only three factors; the market scale existing at your level, the quality of your work and the perfection of your craft to a point where you can work surely and swiftly. You are not ready to think of entering the competitive field until you have developed an entire line of merchandise—not just an idea for one ashtray. Be versatile and make your basic designs adaptable. A good example of what I mean can be seen by studying two groupings which are illustrated in this article. On page 178 is my selection called: "June Bride" and on page 201 is another grouping known as "Spring Bonnet". Examine them closely and you will see that they are basically similar in concept. The motif has been changed to present a quite different final effect, but my design for one is based to a logical degree upon the other. This means a larger output in a given time.

A good test to apply to your work is to view it dispassionately as though you were not the artist, but simply a customer in the store. Say to yourself: "Do I want this piece enough to pay thirty dollars for it?" Objectivity is a priceless commodity for the enamelist who sells. Using this yardstick, I have produced a line whose items may sell for prices ranging from \$5.00 to perhaps \$20.00. On occasion I may also prepare special, more costly pieces, but always with competitive economics in mind. A simple ash tray can cost \$5.00; a large, exquisite bowl could cost \$50.00. Com-

mon sense based on experience will point the way.

Finally, think it over carefully before you try to compete with established professionals. Even these professionals are finding it difficult to compete with the foreign imports which are produced so cheaply and with so little overhead abroad. This disparity between the cost of living of the American and the foreign artist is a serious problem, not only in fine art work, but also in virtually all consumer goods. Consequently, the realistic enamelist must be willing to work harder, longer and at a smaller unit profit if he is to earn a satisfactory income. And, at the same time, he must not sacrifice quality, for this is one thing that cannot be pared if you are to build a reputation among dealers and the buying public. ▲



INTERVIEW FOR AN ART JOB:

continued from page 194

When you are hired for a staff job, the first thing you will want to do (after celebrating) is to cancel your appointments with other prospective employers. It is a courteous thing to do—not only that, but you may want to negotiate with these people again, some time in the future.

Your first job as a staff artist will be very much like the internship a young doctor must serve before he can practice medicine. You will acquire practical, on-the-job experience—but at a very small salary. Consider your apprenticeship as an extension of your art education—worth a sacrifice in salary for the experience you will gain. If you can get a job at \$50 a week, in a good company—where you can learn—thank your lucky stars. Don't start asking about pension plans and when you'll get your first raise, and if they work on Columbus Day. If you cannot live on \$50 a week, try to supplement your income in some other way—but don't pass up the job. As you learn, your salary will keep pace with your artistic growth.

Your first job will probably involve a lot of menial tasks: filling paste pots, cutting mats, delivering art and running out for coffee for your superiors. Do these things as well—and as fast—as you possibly can, and take advantage of every opportunity to watch and learn. Eventually a new apprentice will be hired, and you can send him out for coffee.

An accountant, a secretary, or a good machinist can look for and demand a job that promises "security." An artist cannot. His security lies in the quality of his work—in his brain, backbone and in his hands. He knows that magazines fold and agencies lose accounts—but he also knows that new magazines are launched and the accounts "lost" by one agency are gained by another. Above all, he knows that success as an artist is worth many times the hard work necessary to achieve it. For an artist, in the final analysis, is that most enviable of human beings—the man who makes a living doing what is, to him, the greatest pleasure in the world. ▲

TILE MURALIST:

continued from page 189

ville and her latest task has been the creation of a quartette of murals for the facade of Leightons, a men's clothing store in midtown Manhattan. These are giants in tile by any standard; each panel stands fourteen feet high and every bit of tile was personally inlaid by Miss Korsakaite.

The tile used is an unglazed ceramic mosaic which is weather-resistant, easy to clean and virtually unaffected by Manhattan's inevitable pall of smoke, soot and dirt. The theme depicted shows four stages in the development of men's costuming—Roman, Renaissance, American Colonial and Victorian. Many weeks of museum research were required before the artist even began to lay out the preliminary sketches onto full size sheets of brown paper. The laying of tile took another eight weeks. Each of the hundreds of thousands of colored segments was cut with nippers and then glued in position on the paper with a soluble adhesive which could later be removed when final installation was made on the store's facade. In all, ten shades of colors were used, with subtle blends of pinks, reds and chocolate browns. The work was done in Los Angeles, then shipped in numbered crates to New York for installation like a jigsaw puzzle. It can now be seen at the teeming corner of Fifth Avenue and 46th Street. Miss Korsakaite's king-sized murals are the largest ever attempted for a commercial building facade—the sum total being a quarter-million separate pieces of cut tile. ▲

LIQUID SCULPTURE:

continued from page 201

pervious to scratching, pounding and the usual damage normally inflicted by overenthusiastic students. If you want to add color to suit your taste, these too are available for the purpose. Remember, you'll be working with something new and largely unexplored. See what kind of pioneering you can develop. ▲

INSTANT SUPERSALESMEN:

continued from page 195

pestle an apothecary and a striped pole (to symbolize their sideline of blood-letting) brought you to the door of a barber. Signs of those times left no doubt of identification. Today, though, with cities larger, populations a hundred-fold greater and competition fierce, the old standbys have virtually vanished. Sign designing is big business.

How important are signs today?

The sign in front of a retail store is one of its most valuable means of promotion and sales stimulation. It is basically the most immediate means of telling a potential customer that he has arrived at his destination and that what he finds inside will be superior to that of the competition.

Signs are hybrid animals. Their functions are specialized, differing from business to business. For each the job is different. In gasoline, for example, the intangible appearance of the product must be symbolized. The symbol is the key element. Automobile drivers simply don't have time to read fine print while going fifty miles an hour. A glance must often tell the story. And with nationally available products, the recognition factor may have to be built up over a period of time, so that no matter how abstract



competitive signs—how do they rate against each other?

the symbol, it rings a bell.

Small shops have to work in a different manner. Lacking the means or need for national advertising of their name, they must symbolize the merchandise they offer in whatever manner will prove most attractive to the casual passerby. Take the little Toy Shop illustrated on page 193, for example. Here is a local merchant at a shopping center who has captured the "feel" of his product in a fresh, appealing manner. The letter "O" in "toy" is a brightly colored ball; the other key letters are stylized to bring nostalgic memories of old story books and childhood fairy tales. The passing shopper might glance up and unconsciously think: "Clever . . . original . . . different merchandise of better quality . . ." And children will certainly not fail to notice this shop front. Many a hurrying parent has been brought to a halt by the deadweight of a youngster with big eyes and dragging feet.

With notable exceptions, the average proprietor hasn't yet given more than secondary importance to his signs. It is a supplementary portion of his promotion, if even that. He places advertising in newspapers on one-shot ventures, might send out occasional handbills, but his sign—on duty twenty-four hours a day—is overlooked. These firms are missing a good bet.

Considering the strategic value of good signage, and its comparatively small cost, a skillfully designed sign can prove a great asset and be the nucleus about which many other forms of promotion can evolve—handbills, letterheads, TV spot commercials, billboards, road signs, etc.

What makes a good sign?

To be most effective, a sign must:

1. *Be specific.* Identify and clearly express the nature of the establishment or product.
2. *Set a mood.* Evoke some form of emotion and desire in the passing spectator. It should jog his memory or prepare him for pleasurable browsing.
3. *Be distinctive.* Stand out from other signs which may be in its vicinity.
4. *Be adaptable.* It should easily lend itself to translation into other advertising or promotional media.
5. *Have legibility.* The viewer must be able to read it and form an identification unhesitatingly. Thus, it must be both simple and understandable.
6. *Have range.* It must be as easily read and identified from a distance as closeup.
7. *Have character.* Its design elements should be a statement of special personality attributes which the user must express in this part of the sales situation. (A gasoline sign, for instance, must express dependability, quality and power; a beer sign, connotations of cleanliness, good fellowship, flavor.)

LET'S TAKE A TEST

Oil companies are a case in point. They spend millions of dollars annually to promote their brands and thus induce travelers to stop at *their* service stations for refills, rest and refreshment. How well do nine of the leading companies do the job? Here's a concrete example in researched information about the signs illustrated above.

Look at these signs, then, based on the seven points we have outlined, score them according to effectiveness. Which seems to you the most compelling? And in descending order, how do the others stack up? The results of actual research are indicated immediately below.

RESULTS OF SURVEY ON EFFECTIVE GAS STATION SIGNS

Lippincott & Margulies, well-known industrial designing firm, asked 108 motorists to classify the above illustrated nine signs in order of preference as to their connotation of implied cleanliness, honesty, quality gas, service and friendliness. One sign stood head and shoulders above all others—that of Standard Oil. 40% chose it for "honesty implication"; 59% for "high quality of product"; 55% thought it suggested "cleanliness of rest rooms"; 40% felt it the "friendliest" and 63% picked it because it had long been associated in their minds with the best all-around service. Obviously, Standard Oil has spent millions to keep this superiority well in mind, but the sign is what quickly identifies their product and makes the motorist stop at their stations—or even go on past others to seek a Standard Oil station. This particular sign proved to be more than eight times as effective as the lowest scored, the D-X sign. It is important to mention that all people surveyed were relatively unfamiliar with these signs.

Pure-Oil was chosen by most women for characteristics of cleanliness and honesty. Men found Conoco and Sohio (midwestern equivalent of Standard Oil) "clean, friendly and honest." They explained they liked the clear look and colors (red, blue and white.) Among the reasons given for liking Standard's sign were: "the torch resembles light and winning" and "it looks like a leader."

There was a strong response to symbolism. Perhaps they disliked the Crown sign because the name and star symbol were different. To many, the Marathon symbol (a racing man) seemed somehow "dishonest" or "phony". The triangle of Conoco looked too much like a "fraternity pin" or a "Masonic emblem" to others who considered this either unfamiliar, snobbish or perhaps against their religious beliefs. The Phillips name itself suggested a laxative product to some and was thus weakened by association; however, its resemblance to a national highway

please turn page

sign was favorably received by others as suggesting honesty and dependable service.

The Lippincott & Margulies designers had their own thoughts on these signs, based primarily upon professional association and good design integrated with instant recognition. They down-graded the Crown symbol because the combination of a crown and wings tacked on it like earmuffs seemed needlessly meaningless. The Phillips sign was a high scorer among them for its shield, but the colors were weak and thus added to the feeling of "uncleanliness." The oval shape of Standard Oil and Sohio was liked because its organic symbolism is psychologically associated with mothering and comfort, well-being and security.

They suggested that the fairly good Pure-Oil sign might have been improved by removing the copy and leaving just the name symbol. The additional wordage weakened the legibility and "flaglike" quality of instant recognition. As for the Derby sign, they found it confusing because a white star on a red field competed visually and emotionally with the white "Derby" enclosed in a blue rectangle. And the Marathon symbol was just generally not good enough for a gasoline, as well as the product name being far too small for seeing in a fast-moving car.

Few people ever go into so detailed a dissection of a sign. To the vast majority, they either like it or they shop elsewhere. From the point of the businessman involved, this is the only important thing. The designer, though, must know "why." And that's what makes industrial designing a skilled profession. ▲

SCULPTMETAL ART:

continued from page 181

forms with a palette knife. Three more coatings were added, the last with a brush. The grouping above was burnished with the bowl of a spoon; the head study was left in its natural state. Any corrections necessary are done when the material has hardened, using files or sandpaper. Additional Sculptmetal can also be added as desired. Full information and an illustrated brochure are available from: *Sculptmetal, Inc., Suite 701-C, Investment Bldg., Pittsburgh 22, Pa.* ▲

SUMMER ODYSSEY:

continued from page 169

Wisconsin: Publicity Section, Conservation Dept., Rm. 830 State Office Bldg., Madison 2.

N. Great Lakes Area Council, 64 E. Jackson Blvd., Chicago.

Wyoming: Travel Commission, 213 Capitol Bldg., Cheyenne.

Canada: Govt. Travel Bureau, Ottawa, Ont., Canada.

11 W. 49th St., N.Y.C. 20.

157 W. Wacker Drive, Chicago 1, Ill.

Mexico: Govt. Tourist Commission, 630 Fifth Ave., N.Y.C. 20.

Govt. Tourist Commission, 518 W. Houston St., San Antonio, Tex.

Pan American Union, Travel Div., Washington 6, D.C. ▲

OPAQUE WATERCOLOR:

continued from page 200

was done with the artist's own creation—a cut down old shaving brush. The finest details were finally added with a No. 2 Sable. (i.e., for opaque white lines over background colors.)

How does an illustrator tackle this type of assignment? The basic idea emerges from pencil sketches done on the spot, usually a 4H which allows lines to be legible but light. The sketches are then taken back to the studio and inked in with India ink and a fine penpoint. Heavier blacks are inked with a No. 2 Sable brush. These finished sketches will serve as detail guides when the painting is created. No one sketch will be the theme; rather, a few ideas from one are combined with a few from another and then the entire plan is integrated onto a sheet of tracing tissue. All correc-

tions are done on the tracing. The painting emerges virtually unchanged once the tissue layout is ready.

The actual painting was begun once the design had been traced with a No. 9-H pencil onto a sheet of Whatman Illustration Board. (The artist worked about half again the size of this final reproduction. It is usually better to work large and have the art reduced.) The light, thin washes went on first, covering the whole painting area in a sort of abstract design. These washes approximated the final color plan and served as guides. Then the solid areas were built up with thick, relatively undiluted opaques. The most brilliant tones are pure color applied almost like oil paint, but with watercolor brushes. The detail work came last—outlining areas, using Opaque White for reverse sketching on top of dark background and defining the signs, props and buildings.

Artist, Ralph Owen, prefers to work with a few, carefully chosen colors, rather than a rainbow palette. He gets some of each of these colors in all his tones and this is responsible for the cohesiveness and harmony of the final work. ▲

A RAINBOW OF TILES:

continued from page 174

Stencils can be cut if desired, but hand-drawn tiles are more avidly sought by collectors. Your price can be higher if you create your tiles for specific sizes, purposes or personalize them with the customer's name, address or special motif.

If the tile is to be hung on a wall, glue a heavy oaktag label to the back and punch a hole near the tag's end, adding reenforcers to keep the hole from tearing. Leave the top inch unglued so the tag can be bent away to allow easy insertion of a nail for hanging. If the tile is to serve as a hot plate, slice a few corks into quarter-inch circles and glue these as feet to the corners. They will prevent the tile from marring a polished table and will also keep it from sliding.

Tiles should be colorful. Here is one craft technique where a rainbow palette is possible. But keep your designs simple and use the bright glazes or *Dek-All* hues simply. The two nautical tiles at the start of our article are rendered in Delft blue glaze against a pale blue background. Those below, however, by New England's well-known designer, Robert Darr Wert, use several bright colors against dark figure outlining. Brilliance is achieved in tilework by contrast, rather than garish over-decoration.

Some additional ideas for tiling away the summer hours:

Personalized gifts for baby showers, using themes of nursery rhymes and fairy tales.

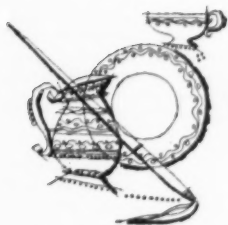
Award tiles for school societies, the Boy Scouts, Campfire Girls, your bridge club, garden club, etc. (Carry the idea farther and make up humorous tiles for "the man who has everything"; "the golf widow"; "world's worst cook.")

Use tiles for special events and parties, to serve as place markers. (The guest keeps the tile.)

Tiles make handsome address plates when cemented onto a gate post or mailbox. ▲

CHANGE OF ADDRESS?

Send your new address at least 30 days before the date of the issue with which it is to take effect. Address: DESIGN, 337 S. HIGH ST., COLUMBUS 15, OHIO. Send old address with the new, enclosing if possible your address label. The post office will not forward copies. For additional information regarding subscription status, write to Lillie F. Evans, Business Manager.



KERAMIC STUDIO

a department for the ceramist and china painter

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio
Please be sure to enclose stamped and addressed reply envelope.

CERAMISTS sometimes have difficulty bisque firing tall objects satisfactorily. A common complaint is that the items crack. Now, a crackle finish in glazes may be desirable in some cases, but large cracks right down through the clay itself are certainly not hallmarks of good pottery. When this happens to your work, the difficulty is one of two unhappy circumstances. Either you have created an object that is too fragile for its height (and attendant weight) or you've simply been careless in handling the cleanup work. Remember, clay isn't flexible. Make the body thick enough to support its own burden. If, despite this, you still show cracks after firing to a bisque, you may still be able to repair the damage with a clay pencil. These are small pieces of clay, shaped like and approximately as thick as a lead pencil, which are lightly fired (at around 1300°F.) The pencil is rubbed over the cracks until they fill with the ground off dust. A good mender binds the dust to the broken edges and the crack is then painted with a thin solution of slip. The object is then refired. A word of caution; the slip must be the same type of clay as the original object. In most cases, this will do the job nicely. Extremely large cracks aren't worth the trouble. Discard the piece and start over, working thicker.

QUESTIONS AND ANSWERS

Why do plates sometimes crack in a kiln during firing?

Most likely, it's not the fault of the kiln. You've probably not used enough stiling to separate your plates from the kiln surfaces or other ceramics. There must be plenty of air space to insure even firing. Perhaps you're simply firing at too high a heat too. Always leave at least an inch of surrounding air space between the object and anything adjacent. Fire slowly, and if necessary, even leave the kiln lid up for a longer period of time. The main idea is to fire evenly—the edges are usually thinner than the center of a plate, so take your time and proceed slowly.

If clay sticks to a rolling pin or tabletop, can it be made less adhesive?

Rolling out clay for making coils or flats is a basic procedure. If it sticks to the roller, it is simply too moist and must first be dried on a plaster bat. If it adheres to a tabletop, do your rolling on several thicknesses of newspaper. If extremely moist, roll the clay on oilcloth. (Textured imprints resulting should be smoothed away with your palm.) Don't worry about newspaper ink that transfers from paper; it will disappear during the first firing.

What is an electrolyte and what is it for?

Electrolytes are used for the deflocculation of slip, to put it in technical terms. In garden variety english, this simply means an electrolyte is added to reduce the amount of water necessary to produce slip (i. e., liquidlike) clay. Silicate of soda and soda ash are commonly used.

How do you wash a kiln and how often?

Wash only the bottom of your kiln and the topside of each tray. The purpose of washing is merely to remove any glaze that might later drip onto new work when it melts again. Kiln wash solution works quickly and keeps you from chipping away with a file and thus standing in danger of poking a hole into the kiln. Always burn your kiln after washing to vaporize any residue, and then leave the kiln open for several hours to air dry it.

How to place highlights on painted china.

China painters sometimes complain that their work looks cluttered or off-balance when they paint on highlights. The fault probably lays with their understanding of light. Highlights must be added to one side only of a painted dish or similar flat object, otherwise it ends up looking phony. The simplest way to work this out is to place a bowl of fruit on a table in a dark room and then turn on a flashlight. Notice where the highlights jump up and how they dim as they progress away from the light source. Translate this simple example into any flat painting you do and you'll have no trouble with clutter or bad balance.

I have trouble with red glazes. What's the solution to their proper use?

Common troubles with red glazes—their turning out grey or even white—is due to improper procedure and poor quality glaze. Always use top quality materials. (Ceramic-chrome makes an excellent red glaze.) Apply your reds about twice as thick as any other color. Confine its use to bisque fired pieces and allow plenty of drying time between each coat applied. Let me emphasize that word "plenty." I wait several days between coatings! And, finally when the final coat is applied, I put the piece aside for an entire week before I fire it. This may sound like a lot of bother, but then, I suggest it only for those who want professional results. Professionals know that patience is a prime requisite in the field of ceramics.

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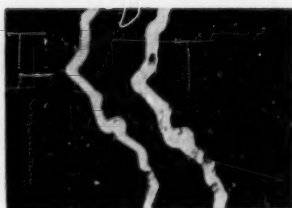
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- PRANG POWDER TEMPERA**: A jar of powder tempera paint.
- PRANG AQUA TEXTILE COLORS**: A jar of aqua textile colors.
- HYGIEA DUSTLESS CHALKS**: A box of Hygiea dustless chalks.
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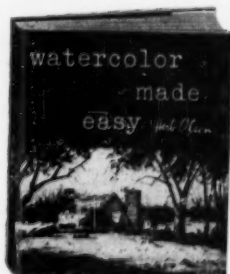
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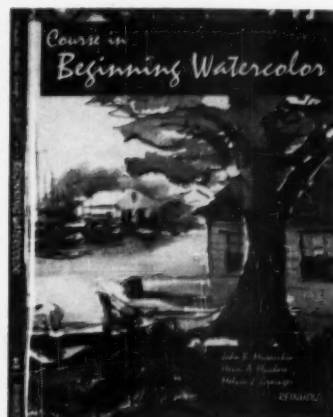
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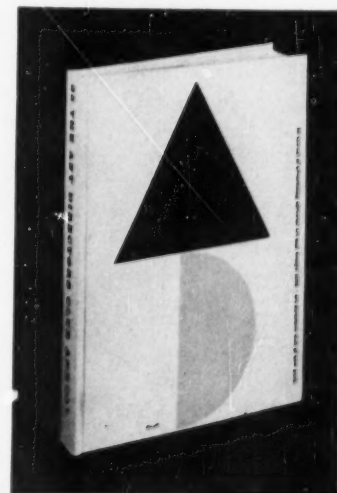
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